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STUTTGART.—The Stuttgart opera called us for the first performance of Busoni's posthumous Doktor Faust opera, and the weary critic, permanently stationed in one city for the better part of the year, gladly seized this opportunity for a little pleasure trip. His expectations had been pitched up high by enthusiastic reports from all sides which described the Opera House of this comparatively small city as one of the leading temples of the musical drama in Germany, indeed in all Europe.

EUROPE'S MOST MODERN OPERA HOUSE

Shall I say from the very outset that my expectations, so far from a disillusionment, were even surpassed? Stuttgart seems to live for its "Landestheater." It is the most modern, and one of the handsomest opera houses in Europe. There are two buildings—a small house for chamber plays and a big one for grand opera, both connected by a lower edifice sheltering the common administrative offices, the whole area beautifully situated on the score of a small, crystal-clear lake populated by swans and adorned with statuary. (See page 28).

Richard Strauss, it will be remembered, opened the Stuttgart Opera with the world premiere of Ariadne auf Naxos some fourteen years ago. The apparatus of this theater is magnificent; it is the most up-to-date theatrical machinery in all Germany. There are even private bath-rooms for the soloists of the house! What more can one wish for in the way of "comfort?" The promoters of the new "Met" to be ought to come here and learn!

WAYS—AND MEANS

The artistic directors of many a big European opera house, too, may observe the Stuttgart Opera with profit. Here is a big theater, playing opera each night (and excellently, too), producing from six to eight modern works each season and as many important revivals, with a brilliant company, an excellent orchestra, gorgeous scenery and a fine chorus—all thanks to an annual state subsidy of \$250,000.

The roster of singers is formidable. Not "stars," with the exception probably of Moje Forbach, the soprano, who seems to be one in the making—but each one an artist, less perhaps on the vocal than on the emotional and spiritual side of their work. Let us remember that singers like George Meader, Carl Aagaard Oestvig, Helene Wildbrunn and others of similar status have "graduated" from here, to realize the tremendous educational work being done at this theater, for the benefit of both public and singers. Where else will you find the general musical director at a piano rehearsal for the Nibelungen Ring till eight o'clock in the evening, and the stage director busy rehearsing day after day, from nine to five!

This stage director, Otto Erhardt, is a marvel. I saw a performance of Strauss' Rosenkavalier at Stuttgart, with Strauss himself at the desk. Coming from Vienna, the stronghold of the Strauss cult, the writer is rather blasé as regards productions of this opera. The Baron Ochs of Richard Mayr, the Octavian of Marie Gutheil-Schoder, linger indelibly in one's memory, and it is difficult to forget the glorious orchestra, the fine voices, the sumptuous scenery of the Vienna Opera. Stuttgart cannot rival Vienna for brilliant environment and resources—yet, in a way, the Stuttgart production was superior. The Vienna performance has more sensuous charm; at Stuttgart you feel a stronger spiritual trend, a more authoritative stage management, notably in the mass scenes of the third act.

BUSONI'S MARIONETTE OPERA

Erhardt did wonders, too, for Busoni's Doktor Faust. A more subtle transformation of rhythm into light and motion, of music into scenic visions, I have hardly ever seen. For Faust's conjuring of biblical scenes in the fourth act, Erhardt, progressive and unconventional artist that he is, drew upon the resources of the cinema! For the first time in operatic history, perhaps, but with ingenuity and success. Bernhard Pankok, the famous painter, caught the spirit of Busoni's fanciful work in his stage settings; they were not ultra-modern but equally far from convention—the picture of Wittenberg in the last act, with the desolate mood of a wintry night, was wonderful.

To speak of Busoni's opera itself is an ungrateful task. Reverence for the consummate artist and spiritual man—sentiment, in short, inspires a judgment which analytical criticism, alas, cannot indorse. Busoni, in his text written by himself, avoids associations with Goethe's gigantic drama and steers avowedly clear, on the other side, from the temptation of making Faust a tenor-singing lover à la Gounod. Between the philosophical problems of Goethe and the sentimentalism of Gounod, Busoni chose the alternative of utilizing the old German marionette play of Doktor Faust, with its naive and strongly popular, often bizarre humor. Under his hands, the plot takes, at the end, a turn into metaphysics; Busoni was too intellectual and keen a mind to accept the innocent methods of the old folk-play.

His music is still less congenial to this uncomplicated drama. True to his strongly intellectual and keenly fascinating dogma of opera as a form of "absolute music," he has written a score which is a marvellous piece of spiritual workmanship—but worlds removed from the theater.

Sentiment, even feeling, does not enter into Busoni's artistic scheme, which preaches the negation of sensualism

and eroticism in opera. Consequently, his music is ascetic to the degree of pallidness, cerebral to the degree of barrenness, and achieves genuine creative invention only in the bizarre utterances of Mephistopheles, the grimly witty devil. All admiration for Busoni's formal mastery and instrumental craftsmanship cannot, unfortunately, atone for the lack of dramatic tension, stimulating contrast—and heart.

Under Carl Leonhardt, the musical portion of the production was remarkable. Hermann Weil, our old friend from the pre-war Metropolitan, was a noble Faust, and the intricate choral passages were sung with astounding precision and volume. The Stuttgarters listened with respect to the big work which seems to meet the cumbersome mentality of a population so cultured and intellectual as to fill the spacious theater thirty-five times (!) for Hans Pfitzner's Palestrina.

ON TO CARLSRUHE

A different atmosphere meets one at nearby Karlsruhe. A sleepy little residential town which seems barely affected by post-war mentality. A conservatism seems to reign here which contrasts strikingly to live-wire Stuttgart. The good old grand duke, the one-time ruler of this small coun-



Drawing by A. Garfield Learned.



VIOLET KEMBLE COOPER AND VICTOR WITTGENSTEIN

Owing to the great success of their recital in November, and in response to popular demand, these two artists will give a second Poetry-Music Recital at the Booth Theater on Sunday evening, January 23, at 8.30 o'clock. There will be an entirely new program.

try, is still a revered figure, I am told, and still being respectfully greeted on his way through the streets of the quaint old place which are so arranged—in the shape of a big fan—as to afford a full view of the grand duke's ancient castle from every point of the town. The homely old Court Theater, consecrated by memories of the great Felix Mottl, still stands, a landmark of a great past, unchanged and apparently undisturbed by the evolutions of musical taste. Josef Krips, one of the innumerable young Viennese musicians who populate the German operatic stage and who are adorned with the pretentious if not lucrative title of "Generalmusikdirektor," now governs the musical destinies of the house.

A BELATED WAGNERITE

I could not think of a more congenial place than this for the world premiere of a new opera such as Der Jungbrunnen. It is the work of Bernhard Schuster, well-known editor of a famous German musical monthly, but less successful as a composer. The old gentleman, a product of the Wagner era, is still firmly rooted in the ideals of his youth. The book of the play has the Wagnerian redemption theme for its basic idea, with the Crusades as the historic background.

The stage is populated by Siegfried-like knights, Gurnemanzian sages and Klingsor forest-spirits, and the hero-

ine, a composite of Kundry and Brünnhilde, is accompanied by a theme reminiscent of Isolde's "Love-Death." Wagnerian Sprechgesang and leitmotifs dominate, and Wagnerian, too, are the melodies, though they are delivered in the orchestral manner of the younger Strauss.

On the whole it is the sincere product of a composer with high ideals and a noble creed—but two decades behind these idealistic times. Heinz Knöll (also a Viennese, by the way) conducted with enthusiasm and circumspection, and the composer, a lovable, untimely figure, appeared to receive the plaudits of the good people of Karlsruhe. Only a few gentle hisses were heard; there must have been some foreigners in the audience!

PAUL BECHERT.

ROCHESTER HOST TO M. T. N. A. CONVENTION

Members From all Parts of the Country Attend—Splendid Musical Program and Addresses by Well Known Musicians—Cadman's The Sunset Trail a Real Treat—Election of Officers and Banquet

ROCHESTER, N. Y.—Members of the Music Teachers' National Association from all parts of the country gathered here this week for the annual three-day convention of the organization. At the same time the Sinfonia musical fraternity, known as the Phi Mu Alpha, met for its annual meeting and dinner.

The election of officers resulted in the re-naming of all of last year's officers, as follows: President, Harold L. Butler, of Syracuse University; vice-president, William Benbow, of Buffalo; secretary, D. M. Swarthout, of the University of Kansas, Lawrence, Kans.; treasurer, Waldo S. Pratt, of Hartford, Conn.; assistant treasurer, O. W. Demler, of Pittsburgh; editor, Carl W. Gehrkens of Oberlin Conservatory. Mr. Demler, Mrs. Crosby Adams (of Montreal, N. C.) and William Arms Fisher (of Boston) were elected members of the executive committee for one year, and Harold L. Butler was named a councillor.

In connection with the convention, the Rochester Little Symphony, with Dr. Howard Hanson, director of the Eastman School of Music, as conductor, gave one of the Eastman School's American Composer's Concerts before the gathering in Kilbourn Hall. The program included: Ukrainian Suite, by Quincy Porter, which was played at the first American Composers' concert in the Eastman Theater and which has been heard since; a soliloquy for flute and strings, by Bernard Rogers, with Leonardo de Lorenzo, of the Rochester Philharmonic Orchestra, as soloist; Saturday's Child, by Emerson Whithorne, based on poems by Countee Cullen, the Negro poet; Medieval Poem, by Leo Sowerby, for orchestra and organ, with the composer at the organ; Nocturne, from Frederick Jacobi's first symphony; prelude from Music for the Theater, by Aaron Copland; three songs for soprano and orchestra by Otto Luening, with Ethel Codd, soprano, as soloist; a burlesque for piano and orchestra by Mark Wessel, with the composer at the piano.

The convention opened on Tuesday morning and included addresses on a wide variety of topics by musicians and speakers of world note. Among these were Herbert Witherspoon, Frank Damrosch, Oscar Saenger, Karleton Hackett, William S. Brady, Alexander Russell, Mrs. Edgar Stillman Kelley, Alberto Jonas, C. M. Tremaine, Adolph Weidig, Earl D. Moore, James Francis Cooke, Peter Dykema, Felix Borowski, Eugene Goossens (conductor of the Rochester Philharmonic Orchestra), Dr. Howard Hanson, and Dr. Rush Rhees (president of the University of Rochester), and others.

A theme which was repeatedly emphasized during the convention was the importance of general education for musicians, in addition to musical knowledge. In this connection Dr. Rhees said: "Musical education must be an education in musical intelligence, and not merely in musical facility. Even if it takes more time, it is worth while to train intelligent men and women, while we are training intelligent musicians out of men and women. What is more momentous in the performance of a virtuoso than technical mastery is intellectual mastery? Those interested in the development of music in America can assert

(Continued on page 20)

FIVE OF WORLD'S GREATEST QUARTETS UNITE IN NOVEL PROGRAM PLAYING ANCIENT INSTRUMENTS

Unique Concert Presented in Philadelphia Through Courtesy of Rodman Wanamaker—Thaddeus Rich, New Director of Music at Wanamaker Stores, Conducts—A Rare Treat.

An occasion of special interest took the social and musical world of Philadelphia and a goodly number of visitors from outside cities to the great John Wanamaker store in Philadelphia during after hours on Wednesday, December 29. Thaddeus Rich, a leading figure in Philadelphia music for the last twenty-five years as a violin soloist, teacher, and concertmaster of the Philadelphia Orchestra, has given up all his other work to take the position of director of music at Wanamaker's and the evening began with a reception and dinner in his honor, given by Rodman Wanamaker. Guests were carried up in the elevators to the restaurant floor, where Mr. Wanamaker, Mr. Rich and Mrs. Rich and their daughter, received at the entrance to the large art galleries, an orchestra playing while the guests were assembling. They then passed into the large tea-room, where

a delicious dinner was served for well over a thousand persons. The only speech, a short one, was made by Rodman Wanamaker at the end of the dinner, when a beautiful silk flag, brought in by a uniformed bodyguard of store employees, was presented to Mr. Rich in fitting terms.

After dinner the company descended to the great court where a truly unique concert was presented under the direction of Mr. Rich. It was a concert by a string Capella, founded in honor of the great master makers of the world. No less than five leading quartets had been secured to form the string body of the ensemble, the Flonzaley Quartet, the Pro Arte Quartet, the Lenox Quartet, the New York String Quartet, and the Verchamp Quartet, and four double basses from the Philadelphia Symphony

(Continued on page 22)

MOLINARI INAUGURATES CONCERT SEASON IN ROME

Opera Seasons Like Mushrooms Are Short Lived—New American Tenor Makes a Hit

ROME.—Rome's concert season has been officially opened at the Augusteo by Bernardino Molinari. With a chorus of three hundred and fifty he conducted his own transcription of Monteverdi's Sonata ad Sancta Maria, Beethoven's Fantasia for orchestra, chorus and piano and Përosi's Transitus Animae.

Molinari's transcription is delicate, charming and in perfect style, but the performance was not all that could be desired. For the chorus is too new to have achieved a perfect blending of voices. The Beethoven was likewise rather unsatisfactory, because of hurried tempi and a general gaiety of interpretation unsuited to the work. Giuseppe Cristiani, of Santa Cecilia, gave a brilliant and delicate performance of the piano part. A glorious performance of Përosi's beautiful and moving oratorio, however, closed the evening on a high plane of artistic accomplishment. Amalia Bertola, the young mezzo-soprano who sang the solos, has a lovely voice and sang on this occasion as if she were inspired. She and Molinari were enthusiastically recalled before the immense audience which had gathered in spite of the high prices. On the following Sunday the entire concert was repeated with an even greater success.

Salomea Krusciniski, a Ruthenian singer who withdrew from public life a number of years ago, made her reappearance at the inaugural concert of the Filharmonica under Alberto Canetti. She sang Beethoven's aria, Ah Perfido, which, unfortunately, was unsuitable for her voice. The program included Benedetto Marcello's Serenade for the Birthday of Charles VI, Mozart's Clarinet concerto and Mendelssohn's Landa Sion. The audience applauded enthusiastically and Canetti was recalled many times.

In a song recital, a few days later, Krusciniski gave a varied and eclectic program ranging from Bach to Castelnuovo-Tedesco. She showed musicianship and good style.

Bronislaw Gimpel, the sixteen-year-old violinist, who is creating such a stir in Italy and Austria, has given a series of five recitals which have developed into five successive triumphs. His brother, Carol, is an excellent accompanist and will tour Italy with Bronislaw in that capacity.

Other recitalists who must be recorded are Ludwig Kentner, the young Hungarian pianist, whose finished technique, musicianly readings and fine style won him immediate success; G. Wagner, Charlotte von Recsey and Hans Basserman, all pianists (the latter appearing with the singer, Ellen Overgaard); three violinists, Georg Garay, Philipp Scharf and Edith Lorand, and the cellist, Enrico Mainardi. Their fine performances made them stand out from the numerous artists appearing in Rome.

TEATRO ADRIANO CLOSED

Opera seasons in Rome are somewhat like mushrooms. They appear suddenly, flourish and disappear. The latest disappearance, that of the season at Il Teatro Adriano, is deeply to be regretted, for the performances were excellent and the ensemble of artists had, on the whole, the most beautiful voices heard in Rome within memory. The public failed to support the venture, however, and Bonci sang its obsequies in an imposing performance of The Masked Ball.

AMERICANS POPULAR

Its place is already taken, however, by a short and flourishing operatic season at the Teatro Eliseo, under the

able and artistic direction of Ernesto Sebastiani, who also conducted successful performances of Traviata, La Bohème, Andréa Chenier, Carmen and The Barber of Seville. These performances are chiefly interesting because of the new talent they have introduced to Rome, the most promising being Arturo de Filippi, an American tenor, who made his debut in Traviata. His voice is warm, of unusual range, and under good control while his acting carried conviction. He was so enthusiastically received that he was immediately billed as Almaviva in the Barber. Second honors went to an American as well. This time it was the soprano, Bianca Bellaire, who sang Mimi in Bohème. Her sympathetic voice, correct singing and good acting won her a genuine success.



ARTURO DE FILIPPI,

Young American tenor (Arthur Phillips), who recently won success at the Teatro Eliseo, Rome.

Other fine singers in the good ensemble are the baritone Luigi Siravo, who sang a splendid Marcello, and Afelia Parisini who made an excellent Maddalena.

which is supported by the Circle. But the concerts which began so auspiciously and with announcements of such attractive novelties, have been suspended for some reason still unknown. One of the most curious novelties promised was new music written by a young Madrid composer, for a film production of Carmen.

FINE ENSEMBLE

As for the new orchestra, it is composed of ninety men and has been organized by the Spanish conductor, José Lassalle. He has had a long career as conductor, especially in Munich, where he studied with Ludwig Thuille and afterwards became conductor of the Tonkünstlerorchester. His talents as an orchestral leader were manifest at the first concert of the new orchestra, which played with excellent ensemble from the start. The carefully chosen program comprised the Sinfonie Fantastique by Berlioz, a Concerto Grosso by Handel, De Falla's Amor Brujo and the Meistersinger overture. Lassalle's aim is to bring out, aside from the German



JOSE LASSALLE,

organizer and conductor of the New Orchestra in Madrid.

orchestras (the opera house is still closed) to the dizzy heights of two new concert halls and a third orchestra in addition.

One of the new halls, the Palacio de Musica, is situated on the Gran Via and has accommodation for about a thousand people besides an underground room for chamber music. It has a beautiful interior and excellent acoustics. The second hall is also large but has poor acoustics. It is built in the new club house of the Fine Arts Circle and will house the Philharmonic Orchestra, under Perez Casas,



WILHELM RODE

Wagnerian baritone, who scored a sensational success at Vienna, as Wotan in Die Walküre.

classics, works by Bruckner and Mahler, both of whom are practically unknown here.

NEW PORTUGUESE COMPOSER

Besides these he will conduct a good deal of Spanish music. His novelties, up to now, have included a symphonic poem, Después de una Lectura de Anthero de Quental, by the Portuguese composer, Luis Freitas Branco; and a suite by the Spanish composer, Gulio Gomez. They are both good works.

The Symphonic Orchestra (Royal Opera) series, which has always been given by Fernandez Arbós, will not begin until January, because Arbós has been conducting in England, France and Switzerland. His orchestra is filling in the time by playing for an improvised opera season at the Teatro Zarzuela.

The chamber music series sponsored by the Asociacion de Cultura Musical has been very successful. We have heard the Munich Huber-Hegar Trio, Jacques Thibaud, and the delightful Cherniavsky Trio.

E. I.

French Music Predominates in Rumania

BUCHAREST.—The Rumanian Opera is working at present as a state institution under the direction of M. Charles Cocoresco. Its first novelty, under the new management, was Lalo's Le Roi d'Ys. The fine cast and original scenery in exquisite taste combined to make a memorable performance.

FRENCH MUSIC

Two French conductors have been here so far this season. There was Rhéné-Baton who introduced us to Les Escales by Jacques Ibert; Pacific 231, by Honegger, and En Kernes, by J. Vuillemin. And there was Henri Morin, who won great applause at his concert series. His soloists included Juan Manén and Arnold Rosé.

Among the recitalists, Jan Kubelik proved to be a great disappointment. Juan Manén was hardly better, for he played a sonata, by himself, which lacked character and interest. We fared better with José Iturbi, pianist, who is so fine an interpreter of modern music; with the Rosé Quartet and finally with George Enesco, who, with Alfred Alexandresco at the piano, played four unknown sonatas by Honegger, Milhaud, Korngold and Guy Ropartz.

A. A.

Stefi Geyer Scores in Amsterdam

AMSTERDAM.—The Hungarian violinist, Stefi Geyer, has appeared in recital here with enormous success. Not only her perfect technique, but the nobility of her style make this artist rank among the upper few. Her program was interesting, comprising a Passacaglia by Samartini, Partita of Bach, a concerto in three parts by Schulthess, and a number of smaller pieces.

Another Hungarian violinist, Francis Aranyi, played the Szymanowski concerto with Montoux's orchestra, this being our first hearing of this interesting work. Its brilliance, unusual rhythms and occasional beautifully lyrical passages were given their just due by Aranyi, whose conveyance of this new musical message to us, left nothing to be desired.

Berlioz Damnation of Faust was given a brilliant performance in which solo and choral parts were flawlessly rendered, to say nothing of the orchestra. Much praise is due Pierre Montoux for his painstaking care of every detail, and for his masterly conducting.

K. S.

FINE PERFORMANCE OF HINDEMITH'S CARDILLAC HEARD IN WIESBADEN

New Kind of Bel Canto—Virile Music

WIESBADEN.—Following the successful première of Paul Hindemith's new opera, Cardillac, in Dresden, came its brilliant production at the Wiesbaden State Theater, where it attracted a large and distinguished audience. The composer has allowed a pause to intervene between his earlier short music dramas and this, his latest operatic work, devoting himself in the meantime to chamber music.

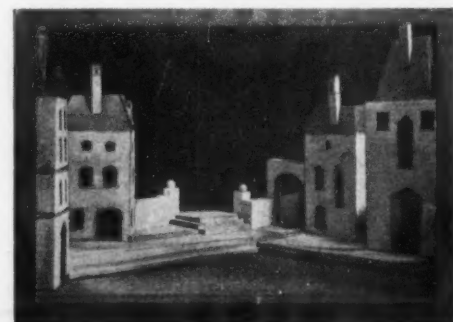
This new work is not yet "the" new opera, indeed it is questionable whether it is at all possible to create in opera anything new and sufficiently vital to endure. Hindemith dispenses with the recitative of the old Italian opera. But we find, as in earlier opera, real "numbers" and, I might say, a new kind of bel canto—a wonderful use of the voice often at the same time as the chorus and with the orchestra in counterpoint. "Romantic" tremolos and empty sound-padding are replaced by excellently worked-out themes. At the same time, we have, especially in the first act, illustrative music. Tender lyrical passages, delicate lines, the instrumentation of which is Hindemith's strong point, interchange with wild, dramatic scenes, which frequently attain vivid effects by the use of drum and saxophone.

But Hindemith's greatness, in which he exceeds all contemporary musicians, is his impetus. It is a life force tearing forward, carrying us irresistibly on with its rhythm and dynamics, especially when under the leadership of such a temperamental and capable conductor as Otto Klemperer, whom Wiesbaden is unfortunately going to lose to Berlin.

The second act is the most perfect, and its beautiful passages, brilliantly rendered by the singers, Fritz Krenn

(Cardillac), Frau Müller-Rudolph (daughter), and Laholm as Officer, made it the crowning point of the performance. If space afforded we might speak at greater length of the staging by Dr. Schüler and of the scenery by Buchholz. Both were cleverly adapted to the weird, but by no means romantically vague, character of the story and music.

H. L.



STAGE SETTING FOR FIRST ACT OF HINDEMITH'S CARDILLAC AT WIESBADEN

The scenery is by Gerhard T. Buchholz

THE WALHALLA OF VIOLINS

The Wurlitzer Vaults

WORK OF THREE GENERATIONS

About seventy years ago, Rudolph Wurlitzer, Sr., the founder of the great House of Wurlitzer, dealers in musical instruments, began to collect rare old violins. Unlike most collections, this one is permanent, though its individual parts change from time to time. No sooner did a connoisseur or soloist become the owner of one of the treasured instruments in the Wurlitzer vaults, on went the search to replace it with ever better and a greater array of Master Violins, so great and persistent was the ambition of the House of Wurlitzer to make this collection the greatest in the world. These facts make it quite plain that it is no accident that the son of the founder, R. H. Wurlitzer, who inherited his love for violins from his father, was sent to Joachim at the Hochschule in Berlin where he studied with the greatest of all teachers. Today there is not a celebrated soloist who ever visits America but he soon makes his pilgrimage to the Walhalla of Violins in the Wurlitzer vaults. Since the war the collection has been greatly enriched with instruments that are recognized as the finest specimens ever seen in America. So it was only natural that the *MUSICAL COURIER* turned for information regarding this interesting subject to J. C. Freeman, for thirty-five years an undisputed, internationally known authority on old master violins and cellos, and for the past ten years at the head of the Old Violin Department at Wurlitzer's, New York.

TWELVE IN A ROW

At present the Wurlitzer House has twelve Stradivarius violins, each one a representative example of the great master's work. These violins range in price from \$10,000 to \$50,000. The Wurlitzer House also has three very fine Joseph Guarnerius del Jesu violins and some fine examples of the great Cremonese, Venetian, Milanese and other Italian masters. In addition to these, there are instruments from the best French, German and English makers.

According to Mr. Freeman, during the past five years the Wurlitzer Company has handled eighty-five Stradivarius violins, many of them world renowned. At the head of this list is the great Betts Strad, which is known to violin enthusiasts the world over as probably the best of all the Strads. This instrument has been immaculately preserved. It was made in the year 1704 and comes in for an extended description in Hill's *Life of Stradivarius*. Hill describes the beautiful formation of the long and relatively slender corners, and says "the uniformity of the outline presents the perfection of symmetry; the full, rounded model swells away from the edge with but a semblance of hollowing around the purfling; the 'F' holes, cut with masterly decision and placed in a comparatively upright position, seem to fall naturally into complete harmony with the surrounding features . . . ; the back and sides are of handsome maple, the front of pine."

Hill's work is a fine book of its kind. A search through the work brought to light the fact that a Strad, perhaps this Betts Strad, was sold to Arthur Betts in about 1852 for five hundred pounds and a picture of it in Hill's book is marked, "In possession of R. D. Waddell." The Betts family were the foremost dealers of violins of their day. It will perhaps be of interest to American readers to know that George Astor, a brother of John Jacob Astor, also kept a music shop in London at the same time. It appears that the Betts Strad was brought over to England by C. D. Meier, an amateur, and that Vuillaume, the noted French luthier, bought it in London afterwards and sold it to Mr. Wilmette.

KING OF VIOLINMAKERS

It is interesting to note that after the death of Stradivarius, other violin makers, notably the Amatis and Stainer, dimmed for some time Stradivarius' name. However, the crown was soon restored to him, and ever since Stradivarius has been a king among violin makers.

Hawkins' *History of Music*, 1776, says: "The violins of Cremona are excelled only by those of Stainer, a German," an opinion, which of course has ceased to have any value today. It is merely quoted to show what was no doubt the general opinion in 1776. Possibly a better estimate of the value of the Strad is to be found in the following passage quoted from a letter from the Reverend Thomas Twining to Dr. Burney, dated May 4, 1791: "When I take my Stainer up after the Stradivarius it sets my teeth on edge. The tone comes out plump all at once; there is a comfortable reserve of tone in the Stradivarius, and it bears pressure, and you may draw upon it for almost as much tone as you please."

Mr. Freeman, of the Wurlitzer House, explained that this noble quality of the Stradivarius violins is largely, if not entirely, due to the varnish used by Stradivarius. It may better be said, to the means invented by Stradivarius for the

application of the varnish. According to Mr. Freeman, there appeared to be a preparatory coating of varnish on the Stradivarius violins which has not worn off even with constant usage. To most people, it seems rather a mystery and certainly no other violin makers have discovered the means by which this could be accomplished.

HAPPY OWNERS OF STRADS

Besides the Betts, Mr. Freeman mentions the following other Strads which have passed through the Wurlitzer Company in recent years: The Woolhouse; Lipinski, Soil, 1708; Archinto; Smith, 1714; Comte de Sauzy, better known as the "Titian," which belonged to Zimbalist; the Russian Strad, 1709; and very recently the Lord MacDonald Viola, 1701, sold to Felix M. Warburg with the "Titian." Mr. Warburg also has a Strad cello, 1725, the ex-Vaslin, known as "La Belle Blonde." Another outstanding viola is the Medici, which belongs to the famous Herbert N. Straus Strad Quartet, including the Soil, Archinto and the Leveque cello, 1690, identical with the date of the Medici viola. The Medici was one of a set of five instruments made for the Duke of Tuscany. There were two violins, two violas, and a cello. One of the violas was a very large size, the body measuring 18 3/4". This instrument is now in the museum at Florence, Italy. The Straus viola measures 16 5/16"; the Lord MacDonald viola measures 16 3/16". It will be seen that the



BETTS STRAD, 1704
Front and Back

large viola, 18 3/4" is probably too large for comfortable handling, being 2" longer in body than the average size.

Another famous American connoisseur is Henry Ford, who bought from the Wurlitzer firm the violin known as the "Russian Strad," an instrument not mentioned in Hill's book. Henry Ford also has another Strad of 1703 and owns a very lovely Joseph Guarnerius, called the "Doyan," dated 1741. The finest Joseph Guarnerius in America, says Mr. Freeman, is the LeDuc, which is one hundred per cent perfect, with a thick red varnish, and was sold by the Wurlitzer Company to John S. Phipps of New York, who is also the owner of the Dupont Stradivarius cello, the finest in existence.

Among owners of famous violins purchased from Wurlitzer are Michael Gusikoff, of the Philadelphia Orchestra, who has a Strad dated 1683; Jacques Gordon, of the Chicago Symphony, owner of the Clara Schumann Strad, dated 1698; Joseph Fuchs, of the Cleveland Orchestra, playing a Strad of 1715; John Corigliano, who purchased a Taroni of Wurlitzer; Joseph Gorner, of the Detroit Symphony, in possession of a J. B. Guadagnini; Adrian Freiche, of New Orleans, an Omobono Stradivari; Paul Bernard, who has a Guadagnini; Marianne Kneisel, daughter of Franz Kneisel, owner of a Joseph Guarnerius; Herman Meyer, of Brooklyn, a Balestrieri; Inez Lauretano, an Auer pupil, a fine grand pattern Ruggeri; William Kroll, who has a Guarnerius, plays in the Elshuco Trio, with Willem Willeke, who has an Amati cello, an instrument which was presented by Franz Liszt to Alfred Piatti.

Zimbalist has one of the finest Strads, the Lamoureux, 1735, and the late David Hochstein, who was one of the

first American boys to lose his life in the war, had a Strad dated 1737. Edgar H. Sittig, of the Sittig Trio, owns a Goffriller cello, while Hugo Kortschak has the first strad owned by Joachim. It is dated 1698. The instruments here enumerated were all at one time or another part of the great Wurlitzer Collection.

SOUL OF A VIOLIN

Mr. Freeman pointed out that there is scarcely anything else known to man that has been preserved in such perfection for 200 or 250 years as these old violins. They seem, he says, to be almost imperishable, and he quoted a case of one of them which was run over by an automobile and broken into fifty or sixty pieces. It was repaired by Hill & Sons of London at a cost of about \$650, came back almost as good as new, and was later sold for \$15,000.

Mr. Freeman very kindly provided the *MUSICAL COURIER* with photographs of a number of instruments either at present in the Wurlitzer Collection or which have been a part of the collection in the past. A comparison of these various instruments is very illuminating.

But infinitely more fascinating and inspiring is the privilege to spend some time in the midst of these treasured violins and cellos. A fleeting thought of the dreams of their makers who worked with so much love and painstaking care on these frail wooden shells, and a bit of musing over the hopes and struggles, failures and successes of the hundreds of violin virtuosi who were the owners of these wonderful instruments, soon make one forget the fabulous prices paid for them. Rather is one stirred by the dramatic and poetic roles allotted to these beautifully formed creations of man in the Eternal Play of Life.

Klenau Signed by Columbia

LONDON.—Paul von Klenau, noted Danish composer, conductor, who created a small sensation at his London debut two years ago with his directing of Delius' *Mass of Life*, accepted an invitation, on his return visit to London last spring, to conduct a number of records for Columbia. The records were issued a short while ago and, according to the unanimous verdict of the press, number among the finest orchestral records ever made. "Here," the London Times says, "a consistently high standard is attained, not only in note and phrase values, but in the presentation of the subtle atmosphere created by color nuances." The Observer states: "Charming and richly colored is the Philharmonic Orchestra's reproduction of Debussy's *L'après-midi d'un faune* under the direction of Paul von Klenau, who so strongly impressed us when he conducted Delius' *Mass of Life* last year." Of the same record, the Weekly Scotsman relates that Klenau "manages to instill into it a truly pastoral atmosphere so often lacking in renderings of the delightful work." "The ethereal charm of Debussy's piece is successfully captured," according to the Musical Standard, "by Paul von Klenau, distinguished Danish conductor. A delightful performance and a subtle definition of tone color make it a noteworthy record." The Yorkshire Post calls it bluntly "the best of Columbia's Instrumental records." As a result of his notable success Columbia has secured the exclusive services of the Danish artist for its records. D.

A Musical Festival in Vienna

VIENNA.—In connection with the exhibition to be held in Vienna from May to July, 1927, a musical festival is to be given there between June 5th and 19th, which through its unique features is likely to attract musical enthusiasts from all over the world. The works of Mozart, Haydn, Beethoven, Schubert and others will be performed in the exact historical setting and at the same places where they were first heard by the public in the life-times of the composers. Some of Mozart's works which were then conducted by him at the Augarten Palace, the Palace of Schönbrunn or in the baroque hall of the National Library, will be performed there, and the same applies to other Austrian composers. B.

Smetana's Librettist Dies

PRAGUE.—Eliska Pechova, Czech writer, better known under the name of Eliska Krasnohorska, died at the age of seventy-nine years. She was the librettist of several of Smetana's operas, and the author of novels, poetry and plays, also the translator of a good deal of English, German, Polish, and Russian literature. P. R.

Next Biltmore Musicale

The artists for the fifth Biltmore Musicale, Friday morning, January 7, will be Moriz Rosenthal, pianist; Queena Mario, soprano, and Dorothea Flexer, contralto, the last two of the Metropolitan Opera Company.



STRAD VIOLA, 1690



LORD MAC DONALD
STRAD, 1701



COMTE DE SAUZAY
STRAD, 1715



LIPINSKI JOSEPH
GUARNERIUS DEL
GESU, 1737



GASPARO DA SOLO
VIOLA

MARGUERITE POTTER ACTIVE AS LECTURER AND COSTUME RECITALIST, TEACHER AND CLUB PRESIDENT

Well Known Contralto Has Written Thirty-seven Opera Recital Programs, Many of Which Have Been Presented at Clubs, Schools and Over the Radio—Will Give Series of Lectures on Vocal Problems—Madrigal Club Aids Young Artists Secure Engagements

"An artist with personality plus" was the first impression gained by the writer in interviewing Marguerite Potter last week, and after an hour's conversation it was evident that in addition she has constructive ideas on teaching voice and is thoroughly equipped for concert work. The interview took place in Miss Potter's attractively furnished studio in the Steinway Building, its interesting pictures, works of art and books creating a very harmonious atmosphere.

It appears that one of the things musical in which Miss Potter is most interested is the Madrigal Club, of which she is founder and president. Much has been accomplished during the six years which have elapsed since the forming of the club, and even more extensive plans are in progress for the future.

FOUNDER OF THE MADRIGAL CLUB

"Our club," said Miss Potter, "is a little different from many others of its kind. It is not just musical and social. Its main object is to present worth-while young artists ready for public appearances before appreciative audiences able to help them secure engagements. You can readily understand, therefore, that these concerts are arranged for young artists and not for amateurs who want to appear in public. The audiences include not only professionals who are members of the Madrigal but numerous club presidents who are financially able to engage artists for musicales given by their organizations. Frequently they select their attractions from among our talent. We also have members who have entered into the theatrical field."

"Do I understand that you confine the membership of your club to those who are taking up music professionally?"

"No, not exactly, all those are eligible for membership who love music and the allied arts—those who contemplate a career—and also all professional musicians who are in sympathy with our aims."

"Each year," continued Miss Potter, "the club gives a musicale and tea in honor of American composers, the affair being held at the MacDowell Club. Other activities for this season include a musicale and reception; two young

artists concerts, each followed by a dance; a St. Patrick's bridge party; a recital at which I shall appear with an assisting artist, the proceeds from which will go toward our part-scholarship fund; and a breakfast and musicale at the Hotel McAlpin."

HAS WRITTEN THIRTY-SEVEN OPERA RECITALS

On the wall of the studio was an interesting photograph of Miss Potter in Indian costume which attracted the eye and led to the discussion of lecture recitals, in which the contralto has been unusually successful.

"I have prepared thirty-seven different operas from German, French and Italian literature," said Miss Potter



MARGUERITE POTTER

"Rather than use the stereotyped methods of lecturing, merely giving an outline of the story, I make a free translation of the libretto. I do not make my lectures conversational affairs, but give the dramatic parts of the characterizations so that people feel that they have been to the opera."

"Under the auspices of the Board of Education I have made many appearances in lectures of this kind, a few years ago giving about sixty a season. Shortly after Shanewis was written I gave this opera in lecture recital form before many women's clubs, universities, such as Columbia, and also over WEAf. At these recitals I have the assistance

of a vocalist and sometimes of a violinist, as, for instance, in the Meditation from Thais."

In preparing these programs Miss Potter spent much time in Europe gathering material. For her lectures on the Ring Cycle she secured there about one-hundred fifty unusually interesting pictures, which are flashed on a screen and are helpful in elucidating the story. Miss Potter does not analyze the music of the scores she presents, believing that by spending too much time on the motifs the real meaning of the opera is lost.

COSTUME RECITALS EDUCATIONAL

The contralto has arranged programs of Indian music, Songs of the Southland, Songs of Spanishland and a program of Scandinavian songs, all of which she presents in costume.

"In preparation of the programs of the Southland," Miss Potter said, "I visited a number of reservations and other places to secure just the material I wanted. I do not give these programs merely as entertainment, but make them educational without allowing that fact to be too obvious."

ALSO ACTIVE AS TEACHER

Miss Potter does not, however, confine herself only to the giving of costume and lecture recitals. She also has appeared successfully in straight concert work. In addition, she is well known in New York as a pedagogue. During January a series of lectures will be given on Wednesday evenings at her studio on vocal problems. Miss Potter stated that for a number of years she had been searching for a method of teaching voice which, while scientific, yet would be simple and productive of good results. She now believes that she has evolved such a method and will give her ideas on the subject at these lectures.

"Of course," declared the contralto, "I do not believe that every student can become a great artist, but I think all can be trained to sing reasonably well—they can gain vocal skill, their diction can be improved, and they can be given an understanding of what they are doing. I believe that a knowledge of languages is essential to a vocalist, and in my studio work I stress good diction in whatever language is sung. At these evening classes I shall sing myself and also have a number of pupils demonstrate my principles."

"Teaching to me is most interesting; it may be likened to the task of a physician who has to diagnose the ailments of his patients. All pupils are different, and each case must be studied separately and treated according to the diagnosis. Many of my students start their vocal work in class lessons, at which, among other things, they learn to criticize each other and also to listen to themselves. By taking this course they are able at the end of six months to know whether they wish to continue their studies individually."

After receiving an invitation to attend one of the Wednesday evening lectures the writer took leave of Miss Potter, anticipating another pleasurable as well as profitable hour at the studio.

Viola Klaiss Praised as Organist

Viola F. Klaiss has been highly praised for the artistic manner in which she accompanies motion pictures at the Palace Theater in Philadelphia, Pa. She utilizes all the resources of the organ to faithfully portray the moods shown on the screen, accentuates the grotesque and characteristic bits and works up the finale of the picture to a fine climax. Her experience in vaudeville has been a great help in doing this. She has the ability to play jazz as well as legitimate organ music, and also understands how to play with an orchestra, which means the ability to give it support and body with combinations that blend and balance with the music the orchestra is playing.

Miss Klaiss has appeared with success in the now popular organ novelties her personality and charm playing an important part in "putting them over." She was featured at the Logan Theater in Philadelphia all last season and at the Stanley Theater in Camden during the early part of this season. At both of these places she was featured in lights and was enthusiastically received at each performance. Miss Klaiss has the distinction of being the only lady organist featured in lights by the Stanley Company and the only woman to have played with an orchestra in that company.

Miss Klaiss' pedal technic is just as fluent as her finger technic, for she uses two feet at all times whether in jazz music or legitimate organ numbers. She received her orchestra training under her father's baton, who conducts the own orchestra of sixty men. She has studied organ with Ralph Kinder for nine seasons, and her piano studies were pursued under the direction of the late Mauritz Leefson, president of the Leefson-Hill Conservatory.

Miss Klaiss, in addition to teaching organ, piano and theory, has won recognition for her photoplay work, having pupils come from different parts of Pennsylvania, Delaware, New Jersey and as far south as North Carolina.

This is Miss Klaiss' last season in Philadelphia, for she plans to take up her musical activities elsewhere beginning next year. She is under the exclusive management of Alf T. Wilton, Inc.

Ernest Toy Has Long Tour

Ernest Toy and Eva Leslie Toy, Australian artists, have just finished over seven weeks of touring through Wisconsin, Minnesota and North Dakota. They have been re-engaged by the University of Minnesota for at least twenty dates for next season and had the good fortune to have played in St. Paul and Minneapolis for eight engagements, one of these appearances being with the Grace Lutheran Church of Minneapolis.

Rev. C. A. Wendell, of that church, said in a letter to their representative: "It has been my privilege to hear a number of world famous violinists, but I doubt if I ever heard Mr. Toy's superior, if indeed his equal. His mastery of the violin seems perfect and his interpretation is that of a master. Mrs. Toy is scarcely less marvelous in her way, whether she sings or plays the accompaniments for her husband. Her singing is decidedly 'something different' and thoroughly enjoyable."

John McCormack Sings The Far Away Bells

One of the most enjoyable numbers included in his Victor program, broadcasted over station WEAf on New Year's Night was the popular ballad published by Chappell-Harms, Inc., and called The Far-Away Bells. Mr. McCormack has also recorded this number for the Victor and it will be released within the next week or so.

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- December 28—Rochester, N. Y.—Music Teachers National Association
 January 31—Denver, Colo.—Denver Musicians' Society
 February 2—Provo, Utah—Brigham Young University
 February 2—Ogden, Utah—Tabernacle Artists' Course
 February 3—Salt Lake City, Utah—Art Society
 February 4—Cedar City, Utah—Branch Agricultural College
 February 6—Los Angeles, Calif.—Three Arts Club
 February 7—Whittier, Calif.—Whittier College
 February 7—Redlands, Calif.—Redlands University
 February 7—Redlands, Calif.—Spinet Club
 February 8—Los Angeles, Calif.—Music Trades Association of Southern California
 February 9—Claremont, Calif.—Pomona College
 February 9—Los Angeles, Calif.—Wa-Wan Club
 February 10—Fresno, Calif.—State Teachers College
 February 10—Sacramento, Calif.—Tuesday Club
 February 11—Stockton, Calif.—College of the Pacific
 February 11—San Francisco, Calif.—Music Trades Association of Northern California
 February 14—Salem, Oregon—Salem Music Teachers Association
 February 15—Portland, Oregon Morning } High School
Evening } Portland District, Oregon Music Teachers Association
 February 16—Seattle, Wash. Morning } Musical Art Society
Evening } Spanish Ballroom, Olympic Hotel
 February 17—Tacoma, Wash.—Tacoma Teachers Club
 February 18—Bellingham, Wash. Morning } Washington State Normal School
Afternoon } Bellingham Women's Club
 February 19—Spokane, Wash.—Musical Art Society and other clubs
 February 20—Walla Walla, Wash.—Whitman College
 February 21—Pocatello, Idaho.—L. D. S. Recreation Hall
 February 24—Clay Center, Kansas—Kansas Federation of Music Clubs
 February 25—Lawrence, Kansas—Kansas State Music Teachers Association
 March 2—Minneapolis, Minn.—Civic Music League
 March 3—Ames, Iowa—Iowa Federation of Music Clubs and Iowa Music Teachers Association
 March 9—Scranton, Penn.—Marywood College
 March 10—Worcester, Mass.—Eastern Music Supervisors Conference
 March 11—Providence, R. I.—Rhode Island Federation of Music Clubs
 March 15—Kansas City, Mo.—District Meeting of Federation of Music Clubs
 (Kansas, Oklahoma, Missouri, Arkansas)
 April 4—(Tentative date) Tulsa, Oklahoma
 April 5—(Tentative date) Fort Worth, Texas
 April 6—(Tentative date) Dallas, Texas
 April 13—Springfield, Ill.—North Central Music Supervisors' Conference.

Carl D. Kinsey, Manager, 70 E. Van Buren St., Chicago, Ill.

OMAHA, NEB.

OMAHA, NEB.—Beethoven held the place of honor on the recent program of the Omaha Symphony Orchestra, his eighth symphony forming a main share in the evening's offerings. The symphony was accorded a most interesting performance, Conductor Harmati drawing from his intimate knowledge of the score in such a way as to translate into tone its essential and characteristic elements. Against this classical work the Dukas scherzo, the Sorcerer's Apprentice was outlined in sharp and definite contrast, and again the conductor accomplished wonders in interpreting the moods and fancies of the charming work. A pleasing novelty was Elliott Schenck's In a Withered Garden, the dreamy atmospheric effects of which were well achieved through Mr. Harmati's version. Further indication of the conductor's ability was his highly colored and spirited readings of the 'Politow-Ivanow Caucasian Sketches and of Grainger's Shepherd's Hey, with which the program closed. We are indeed fortunate in having a conductor who, though well grounded in classical traditions, has an imagination unbounded by schools or periods, great versatility of gifts and consistently high ideals.

The Manhattan Opera Company, in connection with the Pavley-Oukrainsky Ballet, appeared in afternoon and evening performances at the Technical High School. Pagliacci, with Orville Harrold, Marie Williams, Parisi Votto, Joseph Cavadore and Luigi Dalmolle in the solo parts, was chosen for the matinee performance, following which Andreas Pavley and his associates appeared in a series of ballets and divertissements. The evening brought a representation of Franchetti's one-act musical tragedy, Namiko San, with the composer at the conductor's desk and Tamaki Miura, Graham Marr, and Serge Radamsky in the leading roles. And again, as in the afternoon, the ballet enchanted eye and ear by a series of lovely stage pictures. The operas likewise gave the maximum of pleasure as the principals were all well equipped for their parts, the orchestra was adequate, and the varied details of the performance gave proof of careful and thoughtful preparations.

An added reason for thanksgiving was the appearance of the Ukrainian National Chorus, Alexander Koshetz, conductor. This remarkable body of chorists recreated and refreshed the impression made by former appearances and left a memory of singing as vital, as vividly colored and as variegated as the multiple-hued costumes which the singers wore. Max Pollikoff, assisting violinist, showed notable ability in the performance of two solo groups. He was accompanied by Joseph Barsky at the piano.

Mrs. Edward MacDowell appeared at the Cooper Studio Theater, December 1, in a program of her late husband's compositions. Mrs. MacDowell's visit was at the instance of the local Monday Musical Club.

The Fortnightly Musical Club gave a benefit concert for the music department of the University of Omaha at the First Presbyterian Church. Under the direction of Louise Jansen Wylie and Mrs. Howard Kennedy, the program brought into action a large proportion of the club's members in solo and concerted numbers. J. P. D.

Mannes School Activities

A Christmas concert was given at the Mannes School on December 21 by the senior orchestra under Paul Stassevitch, the school chorus under George Newell, and the Holland Vocal Trio whose members are Josephine Kirpal, Else Letting and Mary Bennett. The accompanist was Rosemary Lillard. Several tiny children gave violin and piano solos. Christmas carols concluded the program.

On December 19, David and Clara Mannes continued their chronological series of the sonatas of Beethoven. On the evening of December 24 they were heard in a sonata program in the People's Symphony chamber music series at Washington High School.

After the holidays the school will reopen January 4. Shortly afterwards the annual artists' series will begin, the first concert to be given by Paul Stassevitch. On January 8 Mr. Mannes gives the first of the orchestra concerts at the Metropolitan Museum of Art.

Wittell's Algerian Suite a Success


Chester Wittell's Algerian suite was played on December 12 by the Reading Symphony Orchestra under the direction of Walter Pfeiffer. This was the first performance of the work and was the feature of the concert. The suite, which was composed in 1925, has a decidedly Oriental flavor; in fact, the composer states that in it he has tried to conceive the American idea of Oriental music. The Reading Times commented on the work as follows: "The suite opens with Dance of the Ouled Nails. A distinguished trait lies in the subtlety in orchestration. In Moghrebian Serenade,

the second theme, the bassoon carries a pensive, brooding theme, of exotic eastern flavor, to the accompaniment of plucked strings. A spirit of poetic contemplation pervades these measures. If the scoring of Scene Berber, the last movement, was noisy at times, it was purposely so. The sonorities were effective in a robustious hammer-and-tongs way, bringing out a realistic picture of the wild, hostile rovers of the great desert. In the handling of the orchestra was brilliance, with a clear eye to effect. Throughout the work, one sensed a keen feeling for progress, climax and structure, and barring a few discursive moments, when the rhythm was a bit uncertain, the number was given an admirable performance. As a whole, the Algerian Suite marks Mr. Wittell as a composer of sensitive imagination and technical skill, and the enthusiasm with which the modest composer was greeted when he came forward to the stage was a pleasing tribute to his musicianly ability."

Henri Deering with St. Louis Symphony

Henri Deering, American pianist, who recently arrived in New York following European successes, opened his season with two appearances as soloist with the St. Louis Symphony Orchestra in that city on December 10 and 11. Mr. Deering made an instantaneous success and was most cordially received by the public, as well as by the press.

The critic of the Times commented in part: "Another native son to whom St. Louis may point with pride, is Henri Deering, the pianist, who made a profound impression on yesterday's symphony audience at the Odeon, appearing at



"Miss Peterson sings with intelligence, with a nice appreciation of the content of a song, and with a vocal style which commends itself by its naturalness and its continent treatment of tone."

The New York Herald said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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these concerts for the first time since gaining fame in various European music centers as a finished artist. . . . Choosing Rachmaninoff's brilliant and grateful Concerto No. 2 in C minor, which he had the honor of studying under the composer himself, Deering had many opportunities to display the remarkable progress he has made since we last heard him. From the first notes he struck on his instrument, it was apparent that he was a pianist who knew his business. His tone is musical and has sufficient sonority to cope with the demands of the work in hand; his expressive ability is sensitive, musicianly and artistic. His reading of the concerto had dignity and repose and it was a pleasure to listen to so refined and straightforward a performance as he gave. . . . There is no affectation or outward show in Deering's playing. His manner is that of serious devotion to duty, and he concerns himself only with the idea of presenting the work in hand with its proper and authoritative interpretation, subordinating himself at all times, and thus enhancing the fine impression one gains of his sincerity and musical refinement. . . . After repeated recalls Deering played as an encore, the A minor prelude by Debussy."

Richard Spamer, of the Globe, said: "Probably the first thing that impresses as to Mr. Deering's manner of playing is this studious and capable young artist's reserve force. What he expends in his performance apparently is only a small part of what he has in muscular store. This is by no means to be understood in the sense that his keyboard power is of the gigantesque kind, but is meant to convey the idea that he possesses a fine restraint and is an intellectual rather than a sentimental pianist. . . . His deep earnestness, unobtrusive assurance and unaffected certitude, featured a performance that fully justified the somewhat insistent fan-

fare of advance announcements. In the argot that must be sparingly employed in this relation, Henri Deering made good; furthermore, he evidenced careful study of the work under the composer himself. He gave us all the Rachmaninoff nuances in the pedaling and that crisp, yet singing tone, in the somewhat xylophonic regions of the instrument. . . . And he showed that he also has partaken of instruction under other noble and approved good masters, in his encore, Claude Debussy's A minor prelude, whose daring arpeggios and glissandos were elegantly submitted. . . . A large audience gave Mr. Deering a genuine ovation, with not one whit of forced applause or claque methods about it."

PHILADELPHIA, PA.

PHILADELPHIA, PA.—The sparkling overture, Die Verkaufte Braut, by Smetana, was the opening number of the Philadelphia Orchestra concerts, December 17 and 18, and was splendidly played. Following this, came the Goldmark concerto in A minor for violin and orchestra, played by the young and talented Ruth Breton. The depth of tone which she produced and the facility of her technic were only surpassed by her masterly interpretation. Many recalls were accorded Miss Breton, who accepted them with a charm and simplicity of manner wholly gratifying. The assistant conductor, Artur Rodzinski, conducted these two numbers with marked success. The audience manifested great pleasure, however, when Dr. Stokowski appeared to conduct the fifth symphony by Beethoven. With his right arm still in a sling, he conducted with the baton in his left hand, but nothing of the virile strength of interpretation was lacking in spite of the use of but one arm. The powerful first movement had the same effect of irrevocable destiny, while the second reached the heart with its exquisite melody. The scherzo and last movement also left one completely satisfied in the reading and execution. The audience showed its great pleasure in this old favorite.

At the fourth meeting of the Philadelphia Chamber Music Association on December 19, the Philadelphia Chamber String Simfionietta rendered an interesting and enjoyable program, Fabien Sevitzyk conducting. This organization is composed of members of the string section of the Philadelphia Orchestra (eighteen in number). The program opened with Handel's Concerto Grosso in D minor which was admirably played. This was followed by Antonio Vivaldi's sonata in E minor for cello and strings, Benjamin Gusikoff playing the solo part. The ensemble in this was not quite satisfying, but a second or third public reading would effect that freedom which would release for the listener that delicacy and charm of this seventeenth century composition which seemed somewhat lost by the too watchful care of a "first time" in Philadelphia. Verklarte Nacht, by Schonberg was third on the program—a most beautiful composition, rich in contrasts in the skill with which the one theme is used and distributed among the different instruments, beginning with the solo viola which really has a leading part all through, ably sustained by the first violin, singing in a high register. This number was very well given indeed, as was also Intermezzi Goldonini, a suite in light and cheerful vein which closed an excellently contrasted program received by a large and appreciative audience, developing in its understanding of chamber music well rendered.

An unusual Christmas program was arranged for the meeting of the Penn Athletic Club Musical Association, on December 19, when Frank Speight, interpreter, gave selections from Dickens' Christmas Carol so delightfully that the audience was loath to let him go. The musical part of the program was provided by the double mixed quartet from the Strawbridge & Clothier Chorus. It included Elsa Lyons Cook and Edna M. Greulich, sopranos; Maybelle Berretta Marston and Jane Vandersloot, altos; Ednyfed Lewis and John E. O'Connor, tenors; John Vandersloot and Louis A. Starr, basses. The numbers which they sang and which proved to be very lovely, were: Lo, How a Rose, by Praetorius; The First Nowell, arranged by Stainer; Silent Night, arranged by Becker; Holy Art Thou, by Handel; Hark the Herald Angels Sing, by Mendelssohn, and Adeste Fideles, arranged by Reading. Between the selections were Tableaux—The Prophecy, the Annunciation, The Shepherds, The Wise Men, The Nativity, and Christmas Morn. These were unusually beautiful. Caroline Hoffman was the excellent accompanist. M. M. C.

Harold Samuel in Bach Series

Harold Samuel arrived from Europe during the past week ready to give New York its first taste of a Bach Festival, six concerts in as many days, the first of which will take place in Town Hall on Tuesday evening, January 18, and continue on the evenings of January 19 and 20, and the afternoons of January 21, 22 and 23. Programs will be announced during the coming week.

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A STRIKING PICTURE OF MME. ELENA RAKOWSKA-SERAFIN

as Isolde in *Tristan and Isolde*. She has sung this role in the most important opera houses of Italy, at the Paris Opéra and at the Colon in Buenos Aires with overwhelming success. Mme. Serafin sang the role of Lisa in *Pique Dame* when this opera was produced by the Washington Opera Company in Washington, D. C., and Baltimore, Md., and *The Musical Courier* of December 16 gave an account of that performance, also re-printing the criticisms. The consensus of opinion was that Mme. Rakowska-Serafin scored a big hit. Maurice Halpern, critic of the *New York Staats-Zeitung* and *Herold*, wrote the following in his valuable paper on December 19: "Mme. Elena Rakowska, a dramatic singer already famous in Italy, South America, Russia, and other foreign parts, stood out particularly in the part of the heroine. Mme. Rakowska has a wonderful voice, very lively dramatic temperament, and a magnificent stage presence; further she is a highly gifted singer. She made the whole part stand out in such strong relief that one could only regret that she is not to be seen at the Metropolitan, which is doubtless due only to the fact that she is the wife of Tullio Serafin, the distinguished conductor of that house. Her voice is full, rich, colorful, and full of dramatic nuance, and is produced with entire freedom and telling effect. Especially to be admired are her *piani* and *pianissimi*. Her success was immediate and complete."

MILTON CHARLES TO DIRECT DEPARTMENT OF THEATER ORGAN AT THE GUNN SCHOOL OF MUSIC AND DRAMATIC ART, CHICAGO

The Gunn School of Music and Dramatic Art of Chicago, of which Glenn Dillard Gunn is president, has just issued a catalog for the Department of Theater Organ, for which department Milton Charles has been secured as director. Mr. Charles made his debut as pianist in a joint recital with Ernestine Schumann-Heink at the age of fourteen; at the age of sixteen he was a church organist and choir master, and soloist at the Strand Theater in San Francisco and Circuit Theaters. A year later he was the soloist at the Rialto in Los Angeles, and opened the new Wurlitzer organ at Pasadena and at Los Angeles. Five years ago he received a call from Balaban & Katz and since then he has been solo organist at the Tivoli and Uptown Theaters in Chicago, two of the largest of the kind in the country. He recently signed his sixth contract with the Balaban & Katz organization.

THE ART OF MILTON CHARLES

In organizing the Department of Theater Organ, the Gunn School has sought for a master to head it who knows the modern organ—this marvelous instrument which is a product of the greatest acoustic and theatrical engineering of the age—and who plays it with unrivalled brilliancy. In Milton Charles, noted solo organist of the Balaban & Katz Theaters in Chicago, the Gunn School has found a pioneer in this new art who is not only a brilliant performer, already occupying a position of enviable distinction, but also a pedagogue who has successfully formulated the principles to be applied in the study of the new instrument.

Interviewed by a representative of the MUSICAL COURIER, Milton Charles stated that he will absolutely refuse to take beginners, though he will supervise all the work of his assistants.

A NEW ART

Speaking about the theater organ, Mr. Charles had the following to say: "The theater organ is a one man orchestra. It possesses all the colors, all the facility, the same capacity for accent, for contrasts of power, for the expressive delivery of melody or for the building of vast tonal masses.

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Jas. Hargis Connelly photo

MILTON CHARLES

his mighty instrument, is the modern organist's greatest need.

"Already the theater organist has become a conspicuous figure. No program in a first class motion picture theater is today complete without its organ solo. And as an accompanying instrument to the screen drama the organ in the hands of the skilled professional is a more sensitive and flexible means of providing a musical background than any orchestra can be. Few organists entering the field, however, realize that, although in its infancy, the art of theater organ playing has certain definite means and methods that can be taught as systematically and as profitably as the fundamentals of any other art. Or that its most effective devices and resources can be learned only from one who has mastered the art and is able to give practical demonstration of his ability.

ADEQUATE COMPENSATION FOR THEATER ORGANIST

"Some theater organists have risen to the opportunity thus provided, and have won thereby fame, popularity, and an income of big proportions. The most successful in the profession often command salaries as high as \$20,000 to \$30,000 a year, while those of perfunctory ability, who have made no effort to exploit the vast possibilities of their work, enjoy a wage that is high even in this day of adequate compensation for the musician."

DIPLOMA

Mr. Charles continued: "I have arranged with President Gunn that no student will be considered finished until he

has had forty lessons privately with me. No student will be turned out of the Gunn School until he has received my absolute approval in the theater organ department. This is most necessary because of the standing of the school and keeping of faith with the motion picture exhibitors who will be supplied with organists by this school.

THE SOLO ORGAN

"The solo organ, a three manual Wurlitzer organ, that will be used in my studio, will also be used for recitals. The instrument has been constructed according to my specifications and is therefore extremely well adapted to the purpose of study of theater playing. It is unified throughout and contains all the essential tone colors. It is probably the largest studio organ in this part of the country."

Mr. Charles gave the writer the complete specifications of this three manual Wurlitzer organ that is to be used at the Gunn School, but because of lack of space the figures can not be given here.

PRACTICE ORGANS

At the present writing, two practice organs are being installed at the Glenn Dillard Gunn School. Those two organs contain a wide range of stops and are equipped with practically all the effects found on the modern theater organ. Those organs have been built to specifications of Mr. Charles, who has made a thorough study of the needs of the student in this respect.

BEGINNERS

Mr. Charles informed the writer that the student who will be started by one of his assistants will be given the foundation instructions, including pedal technic, left hand and pedal, independence of hands and feet, reading the three staves, and elementary registration. The student qualified by experience and organ instruction from reliable teachers will be accepted by Milton Charles. His instruction will include organ construction, registration (advanced), repertory (standard-modern), style, reading, solo playing and improvisation. There will be classes with Mr. Charles presiding, taking up the various subjects relative to the modern organ playing in the motion picture theater, and Mr. Charles will also give to the advanced student and professional player the benefit of his vast experience in the preparation and execution of the organ solo.

A MODEST MAN

Though Milton Charles is one of the most popular musicians now residing in Chicago, his modesty has won him many friends just as his playing has won him many admirers. At the close of the interview, Mr. Charles said: "The only clipping that I have kept of my playing is the one written in the MUSICAL COURIER by your correspondent in San Francisco, at the time of my debut. The man who wrote that article, an excellent musician by the way, made many prophecies about my playing, all of which have come true. Probably due to this, though much has been written about my playing, and though I have often been interviewed, I have kept in my scrap book only that review which I have not only cherished as being the first one written about me, but I have read it time and again until I have practically memorized it. Although the reviewer praised my work, he also found faults which I have corrected. I have always been thankful to that critic for giving me advice before it was too late."

This being said, Mr. Charles took his leave, having to rush to the Tivoli Theater where thousands of people enjoy his art daily.

Clarice Balas Pupils in Benefit Concert

During the recent Music Week in Cleveland, Clarice Balas appeared on a program given in the Stadler Hotel to celebrate the event. Mr. and Mrs. Nicolai Sokoloff, Adella Prentiss Hughes, Mr. and Mrs. Arthur Shepherd, James H. Rogers, Mrs. Austin Gillen, and other luminaries were among those present. Cries of "bravos" were heard at the conclusion of Miss Balas' playing, thus demonstrating in no uncertain terms the success she had scored.

Miss Balas prepared an unusual program for the concert given recently at the Lincoln High School Auditorium to raise funds for a new grand piano for the school auditorium. The offerings consisted of four concertos played by four of her prize-winning young artists. Edward Pfeiffer was heard in the Hiller Concerto Quasi Fantasia, Ross Ettari in Liszt's Hungarian Fantasia, Marjorie Moyer in the same composer's Pathetique Concerto, and the program was concluded with Alvaretta West playing his Spanish Rhapsody. Miss Balas, in her usual musicianly manner, played the orchestral parts on a second piano. \$500 was cleared on the concert, and in appreciation of her efforts, Miss Balas was presented with a mammoth bouquet of chrysanthemums by the faculty of the school.

Schmitz Soloist with Three Orchestras in Three Successive Weeks

E. Robert Schmitz returned to New York to play with the Philharmonic Orchestra, December 23 and 24. Preceding this he appeared with the Cincinnati Symphony in Cincinnati and with the Minneapolis Symphony both in Minneapolis and St. Paul. Mr. Schmitz began his tour October 8 at the Chamber Music Festival in Washington, D. C., and ever since then he has been on a continuous concert tour—through the south, on the Pacific Coast and all through the middle west. Fifteen of the largest cities as well as many of the colleges and universities throughout the country were included on this tour. The students at these schools were often favored with a lecture-recital preceding the recital itself, which gave them an opportunity to hear much more musical literature than could be given on one program. As usual, Mr. Schmitz added several new and interesting works to his repertory this season.

Easton Communicates "Voltage"

"With Easton's dramatic temperament enrolled in the part of Rachel, the performance of La Juive at the Metropolitan was perceptibly heightened in tension. Easton's personality and voice have a gift for communicating no slight voltage of emotion. Upon the mood of her auditors she exerted a steadily augmenting pressure of tragedy up to the very end." Sort of an operatic electric cell—as it were—only that is certainly not what Richard L. Stokes, the music critic of the New York Evening World, had in mind when he penned the above paragraph about Florence Easton's outstanding artistry in a recent performance of Halevy's La Juive at the Metropolitan.

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GANNA WALSKA

as

BUTTERFLY

"In all conscience, we can say that Mme. Ganna Walska is the best Butterfly of nowadays."

—*Bayreuth Tageblatt.*

"Today she can be sincerely considered as the most perfect incarnation of Madame Butterfly."

—*Bayreuther Anzeiger.*

Additional Critical Praise

To close the autumn season, the Direction has just given an extraordinary performance of "Madame BUTTERFLY" with the co-operation of a new singer, Madame GANNA WALSKA, who created the great interest of that evening. Puccini's famous work, whose chief character she realized with perfect intelligence and truth, was for the artist the occasion of an immense success. Mme. WALSKA revives the Japanese habits with such sincerity and intensity, that people could think she spent many years in Japan.

Her authentic costumes, her attitudes, her tiniest gestures give to the unity of this work, an aspect—a special line, if I dare say so—the seduction of which is immediate.

Mme. GANNA WALSKA gives to the action itself its real dramatic atmosphere. Not only does she sing in Dante's language in an excellent manner, but she possesses very precious mimic qualities, too, which allow her to express the feelings of a deceived little Japanese girl in a strictly Japanese style, from which arises a very original refinement.

In all conscience we can say that Mme. GANNA WALSKA is the best BUTTERFLY of nowadays. The public applauded her unanimously, and we hope, that after this first performance, which was triumphal, we will have the opportunity to hear often in Bayreuth, this beautiful artist.—*Bayreuth Tageblatt*, October 6, 1926.

One could really avow, seeing Mme. GANNA WALSKA (who was the greatest attraction of the evening) that she has spent many years in Japan, studying the character and the life of the little Japanese girls. To-day she can be sincerely considered as the most perfect incarnation of "Madame BUTTERFLY." Her interpretation emphasizes the exact meaning of the emotion, and the real feeling, of the Japanese soul, so strange to us Europeans.

Mme. GANNA WALSKA sang in Italian, and although this language is foreign to the majority of us, the sincerity with which she expressed the dramatic feeling was of such verity that the public perfectly understood its exact meaning.

The part requires a certain agility of mind, and Madame Butterfly has to be at the same time gracious, sentimental and passionate—Mme. GANNA WALSKA was all that. The acting of her hands, for instance, is quite extraordinary, and her fascinating voice, uncommon and infinitely seductive, was admirably sonorous. All the artists, influenced by the vibrating flame of the beautiful singer, did their best.

—*Bayreuther Anzeiger*, October 6, 1926.



Mme. GANNA WALSKA, who has just won such great success in Bayreuth, is an artist who possesses quite special qualities.

The individual timbre of her Italian singing gave a special charm to the performance.

Considered as the authentic BUTTERFLY of nowadays, we really must say that she plays her part with a conviction that leaves far behind her all the theatrical conventions.

The voice, which seemed to us a little strange at first, probably because of the foreign language, spread out wonderfully in the second act, with a great exotic beauty. She masters her part with the most subtle details. We particularly noticed the fine intelligence of her gestures, and the acting of her hands. The splendid costumes, which are original reproductions, were very much admired.

Salzburger Chronik, November, 1926.

Mme. GANNA WALSKA, singing in Italian, personified BUTTERFLY's part in quite a different way—much more sensually than we are used to.

Her soprano, beautiful in the medium, and very sonorous in the high tones, is very sympathetic. The composition reduces the puerility of the part, and her BUTTERFLY is a real Geisha.

Salzburg Wacht, November, 1926.

Mme. GANNA WALSKA personified in BUTTERFLY a delicate mosaic, constructed, animated, and sung, with exotic lyricism.

She has the French skill and agility in moving and animated mimic. There is always movement in her—she is like a trembling leaf in the wind. Her singing harmonizes with her acting, like a delicate painting.

Salzburger Volksblatt, November, 1926.

On the 9th of this month there was a performance of Puccini's BUTTERFLY at the Municipal Theater of Salzburg, in which participated with success, Koloman Pataky, of the State Opera, and Rose Attler, of the Popular Opera.

But the great attraction of the evening was Mme. GANNA WALSKA'S BUTTERFLY, who obtained in Salzburg the same brilliant success she had at the Bayreuth Opera, on the 5th of this month.

Die Stunde, Vienna, December, 1926.

Many Reengagements for Kathryn Meisle

It is repetition to associate reengagements with Kathryn Meisle. Her average record up to the present for the past three years is thirty-six per cent. Three seasons ago Miss Meisle appeared five times within eighteen months with Frederick Stock and the Chicago Symphony Orchestra. Last season she had six appearances with Walter Damrosch and the New York Symphony within a period of six months. Miss Meisle's phenomenal success this past October with the San Francisco Opera Company led to her being engaged for a Messiah performance with the San Francisco Symphony Orchestra under Alfred Hertz for December 11. An appearance as soloist with this orchestra had to be refused for December 3 on account of conflicting dates, but her success in The Messiah has brought her an invitation to again appear with that orchestra when she returns to the Pacific Coast in February for her recital in the Wolfsohn series. Although Miss Meisle has not been heard in San Francisco in concert, she is already engaged for a return recital next year on the same course. To be heard in opera, concert, oratorio and with orchestra in the period of four months is without a doubt a remarkable record, in addition to being reengaged by the San Francisco Opera as leading contralto for next year.

A similar record Miss Meisle established for herself in Los Angeles. Last year she was engaged by the Los Angeles Opera Company and she returned again this past October for their second season, during which time the company selected her for their special "gala" concert. The splendid performances that the contralto gave during the two seasons she was entrusted with the leading roles brought her a reengagement with the company for next year, thus marking her third season with the Los Angeles Company. Miss Meisle's concert appearance in that city will not take



Wescosco Studio Photo.

KATHRYN MEISLE

as Azucena in Il Trovatore with the Los Angeles and San Francisco Opera companies.

place until February 15, but her popularity there has already prompted her reengagement for a recital next year in the Wolfsohn series.

Portland, Ore., heard Miss Meisle two seasons ago, and she returns there January 29 for a radio concert in the Atwater-Kent series, and on February 2 for a recital in the Elwyn Concert Course.

Last year Miss Meisle appeared twice in the Atwater-Kent radio concerts in New York, and will again be heard in April in the Sunday Night Hour through station WEAF.

Ralph Angell Wins Praise

Ralph Angell, who has been on tour with Francis Macmillen as accompanist, has won laurels in this field as the comments from the dailies of the cities visited by the two artists designate. The Ithaca Journal News stated: "Mr. Angell's accompaniments furnished just the kind of background needed. He played with assurance through a diffi-

cult program, and was equally satisfying in the light staccato passages and for the compositions which called for restrained support." The Cincinnati Enquirer commented: "Ralph Angell, who served as piano accompanist for last night's program, also proved to be an effective soloist. His accompaniment was diligent and sympathetic, but his sound pianistic talent found greater freedom of expression in his rendition of a group of piano selections, among which were Liszt's Consolations, Grieg's Papillon, and several Debussy compositions." And again Mr. Angell was praised by the Cincinnati Times Star when that paper said: "Mr. Macmillen was admirably accompanied at the pianoforte by Ralph Angell, a more than accompanist as his own group for pianoforte alone indicated."

SALT LAKE CITY, UTAH

SALT LAKE CITY, UTAH.—Paul Kochanski, violinist, presented a brilliant program at the West High School Auditorium, December 2, under the auspices of the Musical Arts Society. This has been deemed one of the greatest concerts of the season if enthusiasm and appreciation are to be considered. It was Kochanski's first appearance in Salt Lake City, and his playing was a revelation.

The Manhattan Opera Company appeared at the Salt Lake Theater, December 6 and 7, in connection with dance importations of the Pavley-Oukrainsky Ballet. The rendition of Namiko San, presenting Tamaki Miura, and also the separate ballet program were given December 6, with a

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performance of Pagliacci on December 7 and also a repetition of the notable ballet creations.

An interesting piano recital was offered, December 2, by the pupils of Thomas Giles, head of the music department of the University of Utah.

The symphony orchestra of the East Side High School of this city presented a rendition of Beethoven's fifth symphony, December 17, under the direction of A. R. Overlade who is in charge of the music department at this school.

Handel's Messiah, which has been annually presented here for the past number of years was on New Year's Day. Harold H. Bennett has been selected for the basso role. J. Spencer Cornwall is musical director of the oratorio.

At the regular noon day organ recital given at the Mormon Tabernacle, the overture to Wagner's Meistersinger was played for the first time on this great organ, December 1, by Alexander Schreiner, he having made a special arrangement of the overture to suit the requirements of the organ. In recent recitals Mr. Schreiner has played the Tannhauser Overture, which has never before been played on the Tabernacle organ here.

More Dates for Macmillen

Francis Macmillen, violinist, gave his twelfth evening recital during February when he appeared at Cambridge, Ohio, on February 17. Other dates for the artist that same

month include Dallas, Ft. Worth and Houston, Tex.; Emporia, Kans., Columbia, Mo., Duluth, Minn., and Athens, O., with others to be announced later.

Hanson Completes Organ Concerto

Dr. Howard Hanson, young American composer and director of the Eastman School of Music at Rochester, does not



Moser photo

DR. HOWARD HANSON,

director of the Eastman School of Music, Rochester, who has just completed a concerto for organ and orchestra.

allow the composing ink to dry beneath his fingers. With the echoes of the first performances of his symphonic poem, Pan and the Priest, not yet fading, he announces the completion of a concerto for organ and orchestra, his first work of the kind. It will have its premiere performance by the Rochester Philharmonic Orchestra on Thursday afternoon, January 6, with Eugene Goossens conducting and Harold Gleason, of the Eastman School faculty, as soloist.

Dr. Hanson had the great organ of the Eastman Theater in mind when he wrote the work and is said to have made new use of the instrument and to have developed all its possibilities. This organ, one of the largest theater organs in the world, is very favorably located for combination and contrast with the orchestra. Major works for organ and orchestra are comparatively limited and their performance is rather infrequent on symphony programs. This will be the first time Dr. Hanson has favored his own city with a premiere of one of his works.

Lynnwood Farnam Gives Organ Recital

The third of Lynnwood Farnam's December organ recitals, December 19, at the Church of the Holy Communion, New York, had a notable attendance from many points adjacent to greater New York, for the rapidly growing reputation of this Canadian-American organ virtuoso is winning for him large audiences. An organ of noble tone, with many modern features; programs exclusively of music for the organ; a quiet candle-lit atmosphere, all this is found at the Farnam recitals. Rev. Dr. Mottet, rector of the church, meets all comers with a welcoming hand-grasp, a most unusual and certainly commendable and gracious gesture. Following the opening first movement from the new prize sonata by Caudlyn, Liszt's Ave Maria was beautifully performed, with reiterated, distant chime effects. "Jolly George" Handel showed this side of his nature (England considered him "the most elegant gentleman in Britain") in the allegro from his fourth concerto, with flute solo stop prominent. Honegger was represented by two works of modernistic make-up, Fugue in C sharp minor, and Choral in D minor, played with choice registration, creating murmurs of comment by the listeners. Hanson's Vermland, Schumann's Sketch, Simonds' Prelude, and Karg-Elert's Toccata, a very difficult work, were the remaining items on this program.

The December 27 program contained works mostly by French composers, with the Americans Webbe and Sowerby.

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Received at

Mobile, Ala. December 15, 1926

Civic Concert Service Inc.
Auditorium Tower, Chicago, Ill.

Edith Mason captured Mobile last night. It was a most remarkable recital and one which will absolutely insure the future success of civic music here. The memory of the evening will linger with us a long time as one of our most wonderful experiences in music in Mobile. As great as is her art equally so is her personality and charm.

C. A. L. JOHNSTONE
President Civic Music Association.



Van Riel Photo, Buenos Aires.

"Mason's vocal timbre purer than ever before. She gave one of the most brilliant interpretations of this difficult lyric soprano role that we have ever heard."—Maurice Rosenfeld, *Chicago Daily News*, Nov. 23, 1926.

Concert Management
CIVIC CONCERT SERVICE, INC.
Auditorium Tower, Chicago

"Mason an incomparable Micaela. Her voice is remarkably beautiful."—Eugene Stinson, *Chicago Journal*, Nov. 23, 1926.

"Edith Mason as Martha gave one of the best performances she has ever done in Chicago. Mason sings a new name for Carmen—Should be 'Micaela' with her in that role!"—Edward Moore, *Chicago Daily Tribune*, Dec. 23, 1926.

"Mason, the possessor of the most beautiful lyric soprano on the stage."—Herman Devries, *Chicago Evening American*, Nov. 11, 1926.

"Mason sang beautifully. Tone was lovely. It was just what is meant by lyric singing. You will not find anything finer. The top notch of the art."—Karleton Hackett, *Chicago Evening Post*, Nov. 23, 1926.

As Great in Concert as in Opera

"Mason—The Possessor of the Most Beautiful Lyric Soprano on the Stage."—*Chicago American*.

Mobile, Ala., Dec. 15, 1926.

Civic Concert Service, Inc.
Auditorium Tower,
Chicago, Ill.

Gentlemen:—

I am enclosing herein check, drawn by the Merchants Bank of Mobile, on the Chase National Bank of New York, for \$1250.00, to pay you for the Recital given here last night by Miss Edith Mason. I should have sent this check to you yesterday, but owing to the great rush of details, could not get it off.

As I wired you, Edith Mason captured Mobile at the recital. Everyone said that in addition to her wonderful artistic ability, she has the most remarkable charm and personality. Almost immediately after her appearance on the stage you could see that the audience was with her in everything she did.

Someone said this morning that if she could appear today as a box office attraction the same crowd would go back and take others with them, making a standing room house.

I feel that we were most fortunate in having been able to get Miss Mason for the premiere of the Civic Music Association here. We are gratified and pleased, not only with the success of the evening, but with everything that has occurred so far between your office and us.

I believe Miss Mason's great success last night is going to make the Civic Music Association here not only permanent but one which will grow rapidly from year to year.

With regards, I am

Very truly yours,

(Signed) C. A. L. JOHNSTONE.



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Coloratura

Dec. 26, Violetta in Traviata

Lyric

Dec. 28, Mimi in LaBoheme

Dramatic

Dec. 30, Aida in Aida

Reason enough that such a colorful voice has caused audiences everywhere to proclaim her the

**"Greatest
of Them All"**

Management

Civic Concert Service, Inc.

DEMA HARSHBARGER, President
Auditorium Tower, Chicago, Ill.

CHICAGO OPERA

TRAVIATA, DECEMBER 26

CHICAGO.—A capacity audience gathered at the Auditorium on Sunday afternoon when for the first time this season Verdi's *La Traviata* was presented with a star cast. Claudia Muzio, a favorite of three continents, is one of those singers who can interpret coloratura and lyric roles as well as she does the most dramatic parts; thus in a week she will have been heard as Violetta in *Traviata* (a role mostly sung nowadays by coloraturas), as Mimi in *Boheme* (a role given to lyric sopranos) and as Aida (a role that belongs in the repertory of the dramatic soprano). Muzio, an artist of the first order, a star among stars, sang the role of Violetta gloriously and acted the part superbly. Her success knew no limits and she gave entire satisfaction throughout.

Her vis-a-vis was Tito Schipa, who wore his gorgeous costumes with elegance and who sang with his usual mastery. Here is a tenor who understands the art of singing and in such roles as Germont, Jr., he is today



D'ALBERT'S OPERA, 'TIEFLAND, PRODUCED IN ENGLISH BY THE CHICAGO CIVIC OPERA COMPANY
The Prologue, high in the mountains. Left to right: Forrest Lamont as Pedro, Jose Mojica as Nando, Giacomo Rimini as Sebastino, Elsa Alsen as Marta. (Inset) In the Mill. Elsa Alsen as Marta, and Forrest Lamont as Pedro. (H. A. Atwell photos.)

unsurpassable. Popular as he is in our midst, he won on this occasion new admirers by the clarity of his song and the intelligence with which he rendered the part.

Richard Bonelli was the Senior Germont and he, too, met with the full approval of the audience; probably his success would have been greater had not a frog passed between his vocal chords in the singing of *Di Provenza*. His Germont has allure and the presentation was altogether in the favor of this young but very successful baritone, a pillar of strength in any role entrusted to him. The balance of the cast was more than adequate and the orchestra, under its efficient leader, Robert Moranzoni, gave a splendid account of itself.

SAMSON AND DELILAH, DECEMBER 27

The Monday night habitués were treated to a good performance of *Samson*, given for the first time in several years and with Fernand Anseau as the Jewish Hercules. Anseau sings the role as it should be sung—a la Française—and as we recollect perfectly well, the rendition of Vergnet, who created the role in France at the Theater De Leden in Paris, even though we were then very young, we found Anseau's interpretation quite to our liking. The Belgian tenor sang with great virility and he reached high altitudes with the same nonchalance as cavernous regions and, though physically he does not look as robust as many Samsons of the operatic stage, he looked sufficiently strong in the garb to satisfy every one.

Pulmotors should be purchased by the Chicago Civic Opera management, for this season several singers have been quite short of breath. This is regrettable, as some of them would register 100 if their breath control were not deficient. To cut a word in two in order to take a breath is not very artistic to say the least, far less musically.

Cyrena Van Gordon was a sumptuous Delilah, as to looks and voice. She was warmly applauded throughout the course of the evening. Formichi was excellent as the High Priest, and the balance of the cast was homogeneously good. The score had a remarkable reading under the

powerful baton of Henry G. Weber, one of the most brilliant operatic conductors of the day.

LA BOHEME, DECEMBER 28

Boheme was repeated, but this time with a new Mimi—Muzio being given for the first time here the role of the consumptive heroine in Henri Murger's *La Vie de Boheme*, so well transcribed for opera by Giuseppe Giacosa and Luigi Illica, and for whom Puccini wrote unforgettable melodies. Muzio is a unique singer, as she forms by herself a sort of triumvirate among coloratura, lyric and dramatic sopranos. Muzio has shown the full gamut of her art, and her great ability as a singer, not to speak of her voice, which is so well guided and so flexible that it can sing coloratura roles with the same fluency as lyric and dramatic parts. Her Mimi electrified the audience and after the third act she was tendered a reception, the like of which is not often witnessed at the Auditorium.

Charles Hackett was excellent as Rudolfo, even though one might find fault with his costuming and make-up; nevertheless his song made one forget that the Rudolfo was not as handsome as Hackett. The balance of the cast was similar to the one heard at the Auditorium this season and the performance was directed by Giorgio Polacco, who did some extremely

fine things with the score. This was especially true in the third act, as we were somewhat surprised by the quick tempi he took in the first, and the dragging of the second, but again it may be that our musical director is quite correct and we are at fault by criticising tempi to which we are not accustomed. His reading of the third act, however, was that of a giant of the baton. It has been a long time since the third act has been as well rendered in Chicago. No wonder the success of the night pivoted on that act. The hearers were given a real feast from the stage and a treat from the orchestra pit.

TRISTAN, DECEMBER 29

Tristan and Isolde was repeated, with Alsen once again the star of the night.

AIDA, DECEMBER 30

Aida had another fine performance.

DON GIOVANNI, DECEMBER 31

Due to the New Year's holiday the performance of *Don Giovanni* given on New Year's Eve will not be reviewed at this time as an analytic report is necessary and time is too short at this writing to give one here. The cast included Vanni Marcoux, who made his re-entry in Chicago

(Continued on page 39)

PARIS STUDIOS

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NEW YORK CONCERTS

DECEMBER 27

Beethoven Association

The Beethoven Association started the week, on Monday evening, December 27, with its third concert this season, at Town Hall. The program began with the Beethoven Trio in C minor, op. 1, No. 3, played by Ernest Hutcheson, Joseph Szigeti, and Hans Kindler. The other instrumental number was the Mozart piano quartet, Herbert Borodkin being the added violinist, and Harold Bauer replacing Mr. Hutcheson at the piano. Both of these classic numbers were done full justice to by each and every one of the players who made up by their love for and attention to the music for the inevitable lack of rehearsals attendant upon such a performance.

The other event of the evening was the presentation of the Madrigal Choir of the Institute of Musical Art, under the leadership of Margaret Desoff. Well known in Europe for her excellence as a choir director, she strengthened her reputation in presenting the young people, who sang five old Christmas pieces. The fresh young voices of the choir were delightful to hear, and the pleasure with which they sang—and they evidently enjoyed singing the music—made one glad to overlook occasional little faults of technic which Mme. Desoff can correct when she has had the choir a bit longer. There was the usual large audience, filling the hall and loud in its enthusiasm.

Oratorio Society

The Oratorio Society of New York presented its 103rd performance of Handel's Messiah on December 27 at Carnegie Hall. Under the leadership of Albert Stoessel, the huge chorus rose to great heights of musical beauty; voluminous tones swelling and dying in carefully shaded nuance, perfect blending of voices and harmonization, quick response to the conductor's wishes, all combined to create a thrilling whole. The soloists included Della Baker, soprano; Doris Doe, contralto; Dan Beddoe, tenor, and Arthur Middleton, bass. Miss Baker displayed great agility of voice, well controlled and skilled in delivery. Her rendition of the air, Rejoice Greatly, was outstandingly fine. Doris Doe brought to the contralto parts of the oratorio a voice rich in quality and a sincerity of manner and understanding of the music that reaped well merited enthusiasm. Arthur Middleton's powerful bass met with warm approval and his stirring presentation of Why Do the Nations, both from vocal and dramatic viewpoints, brought him several times to his feet to acknowledge the tribute paid him. Dan Beddoe, who this season is celebrating his thirty-fifth year before the public, quite took the audience by storm with the beauty and sweetness of his voice. In selections like Behold and See and Comfort Ye My People, he incited such appreciation that the ensuing applause interrupted the continuation of the work for several minutes. Mr. Stoessel, who is now in his sixth year as conductor of the Oratorio Society, deserves warm praise and hearty congratulations for the smoothness and general excellence of the huge collection of voices and for the splendid training and co-operation that characterized their every offering. The thunderous Hallelujah Chorus echoed to the roof, joyously participated in by the standing audience. The orchestra of the New York Symphony Society provided sympathetic accompaniments and Hugh Rorten presided at the organ.

DECEMBER 28

Sylvia Lent

Sylvia Lent, violinist, gave her first local recital of the season in Town Hall on December 28. Miss Lent opened her program with Bach's Adagio, followed by Delius' second sonata for violin and piano (first time in New York), a rather modernistic work of not too grateful a character. Her second group included the Saint-Saëns B minor sonata, in which she managed the technical intricacies with ease. The third group, besides Rubin Goldmark's Call of the Plains, introduced Vaughan Williams' The Lark Ascending. The soaring of the bird is given to the violin while the piano part forms a rather peaceful background; the work is too long, though there are spots which are exquisitely embroidered. In her last group Miss Lent included Anton Glocetzer's Ave Maria in manuscript, Chopin's B minor waltz, Schumann's Der Nussbaum, and Sarasate's Habanera. Miss Lent has an assurance in her work which makes one realize that her modesty is the emanation of true art. Her technic is a finished product, her tone is rich and colorful, and she touches the high spots of imagination and understanding. Miss Lent has mastered even at her youthful age what it takes many older artists a far longer period of time to acquire. She was well received and had the assistance of Edward Harris at the piano.

Mischa Elman Quartet

On December 28, Mischa Elman and his quartet attracted a full house at Aeolian Hall with this, the final New York concert of the season. The program began with a Mozart quartet in D major, after which there came the Brahms quartet in C minor and then the Ravel quartet. To lovers of chamber music this was a truly enchanting evening. The Mozart and the Brahms quartets were both beautifully played, the latter resulting in no less than five recalls for the performers, though probably the work in which the quartet really outdid itself was the Ravel. This exquisite quartet is altogether too seldom heard; it is filled with color and beauty to all of which the extraordinarily fine ensemble did more than justice. As an exposition of beautiful playing of a beautiful work the performance of this quartet is not to be surpassed.

DECEMBER 29

Schola Cantorum

The Schola Cantorum, appearing for the first time under a new director, gave its first concert of the season at Carnegie Hall on December 29. Margaret Desoff was the conductor on this occasion. It cannot honestly be said that the change of conductors appears to have led to any notable improvement in the work of the chorus. Mme. Desoff

apparently—just as Mr. Schindler used to—had undertaken to teach her chorus more than it could learn in the time at her disposal for rehearsals. However, there was much excellent work. The spirit of the composition was nearly always caught but there were frequent lapses in the mechanism of reproducing that spirit. The program was a long and varied one, most of it being Christmas music and including compositions of Bach, Gibbons, Sweelinck, Brahms, Schubert, and arrangements by Cuthbert Nunn and Kurt Schindler.

DECEMBER 30

New York Symphony: Giannini, Soloist

Walter Damrosch conducted the second Brahms symphony with evident zest at the December 30 concert of the New York Symphony Orchestra, at Carnegie Hall, the same being followed in its individual movements by long-continued applause; especially was the last movement a triumph of well built climax. Sibelius' new symphonic poem, Tapiola, written on commission for the Symphony Society, depicts the calm, grandeur and mythological denizens of the famed Finnish forest of that name. In it the wood-nymphs, the goblins and ghosts, not to mention the horrendous serpents, dragons, etc., which speak in voice of thunder and threat, are heard; the playful bits are reminiscent of Mendelssohn's Midsummer Nights' music, the boisterous portions speaking like the Goetterdaemmerung. At the close conductor Damrosch held up the green-and-

white original printer's proof-score, showing that it had not yet been published. The final orchestral number was Johann Strauss' bewitching Emperor Waltz, opus 437, full of grace, abounding in real musical ideas, all brought out with grace and spontaneity by Dr. Damrosch.

Dusolina Giannini, charming dramatic soprano, has a voice of combined gold and honey, clear, true, ringing, with fine carrying quality; her singing of the Tchaikowsky Forest aria brought her four recalls, while three recalls followed the Tannhäuser Wartburg-hall aria. In both arias her complete mastery of style and language was evident; small wonder that European opera-houses lauded her to the skies, for such a voice and personality are rare. A full house gave Dr. Damrosch and Mme. Giannini a spontaneous reception.

Pro Arte Quartet

A concert of distinct artistic quality and success was that given by the Pro Arte Quartet, which was presented in Wanamaker's auditorium by the Pro Musica Society on December 30. The Pro Musica Society, which was formerly the Franco-American Music League, is interested in fostering the advancement of modern music and musicians, and under its auspices the Pro Arte Quartet has been enabled to make its first American transcontinental tour. This was its farewell concert in America and it was reserved for the society and its members. However through the Society's generosity and the strong desire of the public to hear once again this unusual organization the concert was given to a crowded house. Particularly delightful was the beautiful tone of the rare instruments by Guadagnini selected from

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"Great brilliancy, power, an almost feline litheness."—*Edward Moore*, *Chicago Tribune*, March 12, 1926.

"Realizing all of its poetry (Liszt Ballade in B minor) and approximating its enormous physical demands in a manner quite astonishing when one remembers that she is probably the smallest of the pianists."—*Glenn Dillard Gunn*, *Chicago Herald and Examiner*, March 12, 1926.

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Preceding Richard Buhlig's appearances in America this season, reports were cabled to the American newspapers from their European correspondents of his sensational successes in Berlin as an interpreter of Beethoven. This success Mr. Buhlig repeated on December third and fourth in his appearances with the Los Angeles Philharmonic Orchestra, in the "Emperor" Concerto of Beethoven. Printed below are brief excerpts from the long and favorable criticisms received.

His style of playing is strongly individual. It is impersonalized to the point of being the essence of personality. The music seems to develop into sound of its own accord. Structural form is magnificently revealed without hardness of outline. The concerto becomes a great musical thought, with piano and orchestra blent into perfect homogeneity. At times one was scarcely aware of the entrance of the piano part, because it emerged so inevitably from the musical development. Buhlig's tone is always idiomatic of the instrument, with no attempt at coloration which is not germane. His technique has reached the ultimate goal of spontaneity. His performance is a revelation of Beethoven and, consequently, of his own consummate artistry.—*Los Angeles Examiner.*

Richard Buhlig, American pianist, rendered the intricate "Emperor" Concerto with consummate ease and impeccable phrasing. Buhlig, a student of musical history as well as of the score itself, brought to the intriguing composition an intellectual comprehension which made each passage vitally significant. His execution is meticulous and brilliant, and the rich tone of later passages gave him full opportunity for the expression of his superb ability.—*Los Angeles Record.*

His brilliant interpretation of the great masterpiece for pianists was well received and his very evident deep feeling for the work made his performance impressive to a high degree.—*Los Angeles Daily Times.*

Richard Buhlig presented the Beethoven E flat Concerto with almost sacred and devotional mood. His was a meditative performance, rich with the understanding of the great master whose patterns he was expressing. His piano conception was not as brilliant as it was noble. It was with the emphasis of a poet that he touched the colorful phrases, and he received an ovation which must have pleased him greatly.—*Los Angeles Evening Herald.*

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the Rodman Wanamaker collection. The assisting artists were Marcel Grandjany, harpist, and E. Mortimer Wilson, flutist. Three of the works on the program, two of them dedicated to the quartet, were given their first New York hearing. These included a string quartet by Rieti, a quintet for strings by Joseph Jongen, and a quartet by Darius Milhaud. The other numbers on the program included a quartet by Verdi and dances for harp and strings by Debussy.

The work of the quartet can only be spoken of in superlatives. Especial interest centered in the numbers with harp, as Mr. Grandjany is not only a master of his instrument but also a musician of distinct culture. He was the first to present to America Jongen's characteristic work in Boston last season, and his playing on this particular afternoon both in this number and in the Debussy had all the earmarks of virtuosity. The ensemble was never marred, yet Mr. Grandjany's playing helped materially in giving to the Debussy work the elusive, sublimated beauty which characterizes this composer's music.

Plaza Artistic Morning

The artists for the December 30 Artistic Morning were Cobina Wright, soprano; John Charles Thomas, baritone, and Fernand Francell, tenor of the Opera Comique, Paris. Interest centered principally in Mr. Thomas because it marked his first appearance in the city since his return from Europe where he has been singing in opera for the last two years with much success. He was accorded a gratifying welcome and sang excellently throughout the program. His first number was Eri Tu, from Ballo in Maschera, rendered with tonal richness and volume, and notable for polished style. And in a later group he revealed his versatile interpretative powers, singing such songs as Ah, Love But a Day (Mrs. Beach), The Table and the Chair (Harris), Nocturne (Curran), and Nichavo, a gem of Mana-Zucca's. There were, of course, several encores.

Mme. Wright charmed her listeners in the Depuis le Jour aria from Louise and in three songs by Sibella, De Falla and Wintter Watts. She is the possessor of a voice of pleasingly clear quality, of considerable resonance, and she is also a skilful interpreter. Mme. Wright looked lovely, and, all in all, made a very favorably impression. The accompanists were Gordon Hampson, Francis de Bourguignon, and Mme. Francell.

JANUARY 1

New York Philharmonic: Kreutzer, Soloist

The sixth concert in the series of twelve for students was given on January 1, by the Philharmonic Society under the direction of Mengelberg, at Carnegie Hall. These student concerts differ from the regular concerts of the Philharmonic only in the price of seats. The orchestra is as large as it is on other occasions, the playing as fine, and the soloists as eminent. On this occasion the soloist was Leonid Kreutzer, pianist, recently arrived from Berlin. This was his first American appearance. He played the Beethoven concerto, No. 3, in C minor, op. 37, and made a profound impression on his audience. He has a solidity of style that is admirable and gives confidence in his musicianship. His tone is splendid—pure, sonorous, very powerful but never overforced, and admirably sustained. He has interpretative perception of a high order, and played Beethoven with much sentiment, but without sentimentality. Naturally he has what is commonly called technic in the sense of being able to strike all of the required notes at the time indicated. But all concert pianists have that in this day of gigantic technics, and there was nothing in what Mr. Kreutzer played which could have taxed his abilities. He has another kind of technic that is far more important as well as far more rare: the ability to strike notes with exactly the degree of force needed for the particular passage to which they belong. That, added to guiding taste, renders Mr. Kreutzer's performance delightful. He was listened to with attention and applauded loudly and at length.

The orchestral part of the program consisted of the Leonore overture, No. 2, op. 72, and the C minor symphony, No. 5, op. 67, both by Beethoven, opening the commemorative year (of his death) in a fitting manner on the first day of it. The playing was magnificent in the overture, and no doubt also in the symphony, for which this writer was unable to remain.

JANUARY 2

New York Symphony: Giannini, Soloist

The New York Symphony and its distinguished conductor, Walter Damrosch, were given a rousing ovation on January 2, at Mecca Auditorium. The program was slightly changed from the Thursday concert, the Sibelius and Strauss numbers being replaced by Siegfried's Rhine Journey and excerpts from the third act of Tristan and Isolde, arranged by Mr. Damrosch. Dusolina Giannini again was the soloist, contributing the same selections as on the previous afternoon. Her voice was glorious in its opulence and was especially beautiful in her rendition of the Adieu Forests. The Wagner numbers brought a burst of applause for the conductor, for Mr. Damrosch knows his Wagner and is able to impart to it not only a deep understanding but also a vitality and effectiveness which are electrifying.

Hugo Kortschak

Hugo Kortschak, violinist, who in addition to his superb musicianship also possesses a fine violin, gave his annual recital in Aeolian Hall on January 2. Mr. Kortschak's recital was interesting not only from the point of performance but also because he presented the rarely heard sonata of Brahms in A and the Nardini sonata in D. His work is remarkable from the viewpoint that he works out the minute detailed effects, technical perfections, and finely spun nuances. This was particularly of value in the unfolding of the Brahms work, which is filled with intricacies. The violinist's ability to take hold of the emotional element in his music was revealed in his warm and glowing rendition of the Noren Nocturne, which was followed by a Caprice by Ysaye. Mr. Kortschak gained in effect as the program progressed; his tone became warmer, and he clearly felt more readily into the mood of his compositions. All this was distinctly felt by his audience, which seemed fully to appreciate the sterling qualities of Mr. Kortschak's work.

Mme. Marica Palesti Active

Mme. Marica Palesti has been quite active in America during the last year or two. She sang at over fifteen concerts including an appearance before President and Mrs. Coolidge at the White House. On January 11 she is sailing for Europe to fulfill an extensive engagement which will



MARICA PALESTI,

who is going abroad for an extensive tour in opera and in concert.

present her both in opera and in concert. Her first appearance will be in Athens, where she will appear in the title role of Aida and also sing in concert. The tour then goes on to Salonica, to Alexandria in Egypt, and she returns then to Milan where she will sing in the annual season at the Dal Verme. From Milan she goes to Paris, and then returns to America, where she will arrive to resume her work late in the spring.

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Jenny Lind
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INTERMISSION

Elegiac Poem.....Frederick Converse
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Chicago Evening American, Dec. 16th

MACBETH ADDS TO LAURELS IN OPERA PERFORMANCE

BY HERMAN DEVRIES.

At the Auditorium "La Sonnambula" was repeated last night with but one change of cast, Florence Macbeth replacing Toti dal Monte in the role of Amina. Miss Macbeth has always been a favorite of mine and again I had reason to approve my taste, for once more she convinced her public of many admirers that her gifts are valuable and delightful.

I have no idea whether she continues studying ad infinitum, but her voice without a doubt is 50 per cent better than ever. It has gained in limpidity and euphony, while the high E flats are no less brilliant and true. To enumerate her qualities is only to repeat praise of her intelligence, her musicianship, her fine taste, and her simple modesty. She is one of the management's "trump cards." Of course, she was suc-

cessful with the audience. Why not?

* * *

Chicago Daily Journal, Dec. 16th

By Eugene Stinson

Macbeth Joins Opera

Florence Macbeth, who has been one of the most obliging members of the Chicago Opera for a number of years, made her first appearance of the season in last night's repetition of "La Sonnambula."

If this was not actually her first performance as Amina, it had novelty even for Macbeth's faithful following; for, when Bellini's work was revived three seasons ago, it was for the debut of Graziella Pareto, and the work had not been frequently heard at the Auditorium for several years previously.

Whether a new or familiar part, Macbeth is equal to it, as she is equal to all the roles she undertakes. Her voice was in its best condition last night and had what appears to be its maximum of roundness. Though it is not a voice which colors to the phrase with extreme generosity, the Minneapolis coloratura nevertheless uses it with expressive declamation, and her skill in all sorts of ornamental passages—barring occasional runs—is of the most adept sort.

Chicago Evening Post, Dec. 16th

Macbeth Sings with Charm in "Sonnambula"

By Karleton Hackett.

Mme. Florence Macbeth made her re-entry with the company last evening, looked very pretty, played her part with winsome simplicity and sang with charm. Her tone was pure and true, light in the middle register, clear in the upper notes and the floriture were brought out cleanly. A pleasing personality and sincere singer. She has gained greatly in histrionic power. There was a light touch in the comedy and genuine force in the more serious moments.

Mr. Schipa was in his element. The

Chicago Journal of Commerce, Dec. 16th

By CLAUDIA CASSIDY.

Florence Macbeth was welcomed back into operatic circles last night when she appeared as the heroine of "La Sonnambula," that sleep-walking damsel who stirs up so much trouble and bursts into song as complicated as the raving of the mad Lucia. Miss Macbeth is a dainty talented soprano, whose personal charm goes far toward humanizing any role, and it is not her fault that Amina is not more amenable to honest efforts.

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Chicago Daily News, Dec. 16th

FLORENCE MACBETH IN OPERATIC DEBUT

Makes Fine Appearance as
Amina in Bellini's Old
Opera, 'La Sonnambula.'

BY MAURICE ROSENFELD.

Florence Macbeth, dainty, petite, winsome, made her operatic debut with the Chicago Civic Opera company last evening, singing "Amina" in Bellini's opera, "La Sonnambula." And those qualifications named apply to her personality. As for her singing, that had a charm of its own; it was clear, flutelike in its tone, perfect as to intonation and smoothly liquid as to its flexibility.

There is much florid music in this old-time opera, and Miss Macbeth put into the many cadenzas and extra embellishments some brilliant effects, singing with great ease in vocal production. She made a fine beginning for the present season.

Chicago Herald and Examiner, Dec. 16th

BY GLENN DILLARD GUNN.

Bellini's "La Sonnambula" might become the scandal for this flapper generation that it was for the belles and beaux of 1835. Left to the traditions of that age and to the ministrations of a fine coloratura like Florence Macbeth, a lyric tenor like Schipa and a bass like Lazzari it was surprising to discover the great number of musical nonagenarians to be found in the ranks of the opera-goers.

For it is not to be denied that last night's large audience seemed to enjoy this strange old relic of an earlier and more innocent age. They were less impressed by Miss Macbeth's thick, modest and old-fashioned night gown than our great grandfathers, but they were no less responsive to the placid, innocent and, to my ears, utterly faded melodies of Bellini.

OR perhaps it was the lovely song of the prima donna that they applauded, or Schipa's moment of lyric ranting at the end of the second act that developed the very evident thrill. It was, of course, a feast of bel canto. Miss Macbeth, fresh of voice and with her high E flat, a brilliant resonant tone despite the broadening of the middle register, with all of her wonted facility in the matter of vocal display, made a happy re-entry into the ranks of the company. This was the occasion of the repetition and the public found it all sufficient.

Chicago Tribune, Dec. 16th

BY EDWARD MOORE.

Miss Macbeth made her first operatic appearance of the season last night in "La Sonnambula." A charming artist vocally and personally, she and Mr. Schipa did some of the most exquisite singing of the season, almost good enough to resuscitate the opera.

FLORENCE
MACBETH
OPENS HER ANNUAL APPEARANCES
AS PRIMA DONNA SOPRANO
WITH
CHICAGO CIVIC
OPERA CO.
AND
SCORES AGAIN
AS USUAL
BETTER THAN EVER

The Intercollegiate Song Book

The Intercollegiate Song Book, which contains the official alma mater and principal football songs of over one hundred of the foremost American universities, will be ready for distribution in February, according to the announcement just issued by the editor-in-chief and publisher, Thornton W. Allen, 437 Fifth Avenue, New York. The new volume is the most complete and up-to-date collection of college songs ever published and contains the most popular of college song hits. The first edition is to be a very limited one and offered first to the students and alumni of the universities at a specially reduced price. The book will contain close to 300 pages, handsomely bound in cloth, and included in the first edition will be the names of the members of the Editorial Board, Advisory Committee, and others who have cooperated in its compilation. The Intercollegiate Song Book has the official endorsement of the universities.

The Editorial Board is composed of the following: Charles Mills Gayley, Dean of English Literature, University of California and formerly of the University of Michigan (chairman); Marshall Bartholomew, director of music at Yale University and conductor of the University Glee Club of New York; Earle G. Killeen, professor of music at the University of Minnesota; Thomas A. Larremore, director of the glee clubs at the University of Kansas and president of the Missouri Valley Intercollegiate Glee Club organization; Dr. Charles H. Mills, director of music at the University of Wisconsin; Harry O. Osgood, chairman of judges of the 1926 Intercollegiate Glee Club national contest; Frank Patterson (University of Pennsylvania), associate editor of the *MUSICAL COURIER*; Carl F. Price (Wesleyan University), president of the National Hymn Society; Charles F. Rogers, director of music at the University of Arizona; Dr. Alexander Russell, director of music at Princeton University and director of music at the Wanamaker stores in Philadelphia and New York, and Paul J. Weaver, director of music at the University of North Carolina.

The Advisory Committee is composed of over one hundred official representatives of the various universities, among them college presidents, deans and heads of music departments. The chairman of this committee is Albert Francis Pickernell of Harvard, president of the Intercollegiate Musical Corporation which sponsors the annual intercollegiate glee club contests participated in by universities from all parts of the country. Robert Lay Hallock, of Massachusetts Institute of Technology, is chairman of the Executive Committee. Archie M. Palmer, of Cornell and Columbia universities, is chairman of the Publicity Committee.

Among the universities represented in the first edition of the Intercollegiate Song Book are the following: Alabama, Amherst, Annapolis, Arizona, Bates, Brown, Bryn Mawr, Bucknell, California, Chicago, Carnegie Tech, City College (N. Y.), Colgate, Colorado College, Colorado University, Columbia, Cornell, Dartmouth, Davidson, Dennison, Dickinson, Drake, Florida, Fordham, George Washington, Georgetown, Georgia Tech, Gettysburg, Goucher, Hamilton, Harvard, Heidelberg, Holy Cross, Illinois, Iowa State, Kansas, Kentucky, Lafayette, Maine, Maryland, Massachusetts Tech, Michigan, Minnesota, Missouri, New York University, North Carolina, North Carolina State, Northwestern, Notre Dame, Oberlin, Ohio State, Ohio Wesleyan, Oklahoma, Oregon, Penn. State, U. of Pennsylvania, Pittsburgh, Princeton, Roanoke, Rutgers, South Carolina, Smith, Stanford, Swarthmore, Sweet Briar, Syracuse, Tennessee, Texas, Texas C. U., Tulane, Ursinus, Vassar, Virginia, Wabash, Washington and Lee, Washington State, U. of Washington, Wesleyan University, Western Reserve, West Point, West Virginia, Williams, Wisconsin, Wittenberg, Wyoming and Yale.

In addition to this most important list a great many other universities are also cooperating in the compiling of the new book, but because of the inability of the colleges or the publisher to reach the owners of copyrights some of the songs had to be held over for a later edition.

It is announced that the demand for the new volume has been so great that double the original quantity is being printed.

Baldini and Tremaine in New Offices

Baldini and Tremaine announce the removal of their offices from Steinway Building to the new Aeolian Building. The list of artists under this management includes Frieda Hempel, soprano; Myra Mortimer, contralto; Bruce Benjamin, tenor; Carolyn Beebe, Nadia Reisenberg and Paul

Roes, pianists; Ilse Niemack, violinist, and the New York Chamber Music Society.

College of Mount Saint Vincent Choir to Sing

An extraordinary artistic solemn high Mass will be sung at St. Vincent Ferrer's Church, Lexington Avenue at 66th Street, on Sunday, January 9, when the full choir of over four-hundred girls will participate, together with a double quartet of male soloists and a large boys' choir. Prof. Constantino Yon, who is the organist and choir-master of the church, and well known in the musical world for his many achievements in different artistic lines, but particularly in bringing the music of St. Vincent Ferrer's to a very high standard, will conduct and play the organ. Prof. Yon is the director of music at the College of Mount Saint Vincent.

The Mass rendered on this occasion will be by L. Refice. This Mass won the competition a few years ago as an exemplary Mass, where the congregation sings alternately with the choir, according to the wishes of Pope Pius X in his *Motu Proprio*. No other churches in New York have performed this Mass before. The college girls will sing the special congregational part while the choir of the church, which includes many distinguished soloists of international reputation, will sing the harmonized part. A few parts of the Mass will be from *Missa Brevis* of Montani, editor of the Catholic Chormaster.

Another feature of interest at the Church of St. Vincent Ferrer is the new great Balbiani organ which was installed



JULIETTE WIHL

"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).

"A marvelous exponent of Chopin."—*The Observer* (London).

only a few months ago, and which was built in Milan, Italy. This organ is one of the largest in the world, with the most beautiful and artistic tone quality.

The interesting program for this occasion will include Christmas Carols; Processional, Traditional; Kyrie, Gloria and Agnus Dei, from *Missa Brevis* of Montani; Credo, Gregorian; Sanctus, Benedictus from *Missa Choralis* Monsignor Refici, and Recessional.

M. T. N. A. CONVENTION

(Continued from page 5)

that musical education can be adequate education only as it gives very great concern to the development of intelligence. A musician cannot sing or play a composition intelligently unless he understands intelligently why the composer did what he did. He must have not simply a technique that can get away with the notes, but a knowledge of what the composer is about. For this reason the education of the musical student in theory and harmony must go beyond the A B C's."

The Sinfonia fraternity members heard addresses by many well known musicians and devoted one day to an inspection of the Eastman School of Music, which they declared to be the finest institution of its kind.

One of the pleasantest features of the week was the annual banquet at the Hotel Sagamore on Wednesday evening, very largely attended. Another which met with special approbation of all those present was the performance on Tuesday evening, at Kilbourn Hall, of the one-act opera by Charles W. Cadman, *The Sunset Trail*, given admirably by the Rochester Opera Company with Dr. Hanson conducting and Vladimir Rosing as producer. H. W. S.

NEW YORK CONCERT ANNOUNCEMENTS

January 6—Boston Symphony Orchestra, evening, Carnegie Hall; Ruth Breton, violin, evening, Aeolian Hall; Phyllis Kraeuter, cello, evening, Town Hall.
January 7—New York Symphony Orchestra, evening, Carnegie Hall; Charles Naegle, piano, evening, Aeolian Hall; Friday Morning Biltmore Musicales.
January 8—Symphony Concert for Children, morning, Carnegie Hall; Boston Symphony Orchestra, afternoon, Carnegie Hall; Leonid Kreutzer, piano, afternoon, Aeolian Hall.
January 9—Philharmonic Orchestra, afternoon, Carnegie Hall; John Charles Thomas, song, evening, Carnegie Hall; Maria Rosamond, song, afternoon, Aeolian Hall; Walter Edelstein, violin, evening, Aeolian Hall; Ossip Gabrilowitsch, piano, afternoon, Town Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium.
January 10—Socrate Barozzi, violin, evening, Aeolian Hall; Beethoven Association, evening, Town Hall.
January 11—Mischa Levitzki, piano, evening, Carnegie Hall; Mieczyslaw Horszowski, piano, afternoon, Aeolian Hall; Guiomar Novaes, piano, evening, Aeolian Hall; The Dudley Buck Singers, evening, Town Hall; Hardesty Johnson and Isabel Garland, evening, Chickering Hall.
January 12—Banks Glee Club, evening, Carnegie Hall; Carl Flesch, violin, evening, Aeolian Hall; Dorothy Heimrich, song, evening, Town Hall.
January 13—New York Symphony Orchestra, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Salvatore Avitabile, artist pupils operatic concert, evening, Aeolian Hall; The English Singers, evening, Town Hall; Artistic Mornings, Plaza.
January 14—Philharmonic Orchestra, afternoon, Carnegie Hall; Maria Winitzskaja, song, evening, Aeolian Hall.
January 15—Alexander Brailowsky, piano, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Clara Rabinovitch, piano, afternoon, Aeolian Hall; Mieczyslaw Munz, piano, evening, Washington Irving High School; Rubinstein Club, afternoon, Waldorf.
January 16—Philharmonic Orchestra, afternoon, Carnegie Hall; Eren Zimbalist and Harold Bauer, afternoon, Aeolian Hall; Curtis Grove, song, evening, Aeolian Hall; New York Symphony Orchestra, afternoon, Mecca Auditorium.
January 17—Povla Frijs, song, evening, Aeolian Hall; Vladimir Resnikoff, violin, evening, Town Hall.
January 18—Cleveland Orchestra, evening, Carnegie Hall; Paul Dugueureau, piano, afternoon, Aeolian Hall; Flonzaley Quartet, evening, Aeolian Hall; Harold Samuel, piano, evening, Town Hall.
January 19—Fritz Kreisler, violin, evening, Carnegie Hall; Harold Samuel, piano, evening, Town Hall.

Arthur Hackett-Granville a Popular Tenor

Although a general announcement was made as late as August that Arthur Hackett-Granville had returned to America and would be available for the entire season, requests for this popular tenor began to come into the office of his manager, Calvin M. Franklin, even though the major portion of bookings for this season had then been completed.

Mr. Hackett-Granville recently concluded his twelfth engagement of the season on the Pacific Coast, where he was heard in a special Messiah performance with the San Francisco Symphony Orchestra, under Alfred Hertz, and combined choruses of San Francisco, Oakland and San Jose. The other artists were Lorna Lachmund, soprano; Kathryn Meisle, contralto, and Fred Patton, baritone.

Mr. Hackett-Granville was heard in the Atwater-Kent Radio Hour on December 26 in a group of songs and also with the Wolfsohn Concert Quartet, consisting in addition to the tenor, of Betsy Lane Shepherd, soprano; Elsie Baker, contralto, and William Simmons, baritone. The Wolfsohn Concert Quartet is managed by the Wolfsohn Musical Bureau, Inc., and nine engagements already have been closed for them.

Recent concert appearances secured for Arthur Hackett-Granville include Philadelphia, Pa.; Louisville, Ky.; Cincinnati, Ohio; Brooklyn, N. Y., and Springfield, Mass.

Mme. Liszniewska Entertained in Washington

On the occasion of her appearance at the White House Musicales on December 16, Marguerite Melville Liszniewska was guest of honor at several social functions in Washington. Speaker of the House and Mrs. Nicholas Longworth arranged a supper party for her at their home after the concert, before which she had been entertained at dinner by Under Secretary of State and Mrs. Leland Harrison. The day following a luncheon was given for her by the Swiss Minister and his charming wife, Mme. Marc Peter; also a tea at the home of the Austrian Minister and Mme. Edgar Prochnik.

Naegle and Lewis Play at Fitchburg

Charles Naegle and Mary Lewis gave a joint recital on December 14 at Fitchburg, Mass., for the Smith College Club. This was Mr. Naegle's third joint recital of the season, the other two having been with Zimbalist and Rafael Diaz respectively.



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Harold Bauer

Marianne Kneisel a Worthy Daughter of a Famous Father

Although the Marianne Kneisel String Quartet will not make its official New York debut until February 1, many very successful recitals have been given outside the metropolis. There have been two Southern tours this season, of two weeks each, in October and November. A two weeks'



THE MARIANNE KNEISEL STRING QUARTET

tour of the Middle West also is scheduled for February, these appearances including a Chicago recital. During the same month there will be a recital in Boston.

Following an appearance at Elon College, Greensboro, the Daily News of that city stated: "The Marianne Kneisel String Quartet gave a concert that eclipsed any anticipated enjoyment of a much heralded event. The young ladies are artists in the highest sense, and Marianne Kneisel, violinist and head of the organization and daughter of Franz Kneisel, founder of the Kneisel Quartet, one of the most famous quartets in musical history, has evidently inherited the genius of her illustrious father. She is ably supported by her second violinist, viola player and cellist, and their playing was with that satisfying finish found only in the possessors of the loftiest standard of musicianship. The program was most exacting in technic and interpretation."

Another recent successful appearance was in the Montclair High School, and the following day the Newark Evening News declared: "In the performance of Haydn's quartet in D major, Gliere's Variations, Tchaikowsky's Andante Cantabile and a scherzo by Robert Kahn, the young musicians disclosed neatness in execution, fine taste in phrasing and a tone which, though light, was pure, musical and well balanced."

Critics of Winston-Salem also have high praise for this sterling quartet, the Leader report of a recent concert containing these salient remarks: "Led by Miss Kneisel, daughter of Franz Kneisel, famous violinist, the quartet played with such accuracy and precision that the ensemble sounded like one instrument. The deep rich, mellow tones were played with feeling and interpreted in a remarkable way the spirit of the composer. The technic of the players was practically flawless. The poise and perfect command of each player won the admiration of the audience. Those who heard the program realized that they were listening to those who were born with talent and who have cultivated it until they have attained the skill and precision of a master player." This concert also inspired the critic of the Winston-Salem News to write: "Every performer is an artist. Miss Kneisel, the leader and first violinist, took the lead at all times but in such an unobtrusive manner as not to break into the perfect ensemble. She is a worthy daughter of a famous father."

Cara Vernon in New York Recital

One of the most revolutionary of programs was rendered by Cara Vernon, pianist, in her recital at Aeolian Hall on December 14. It was an interesting exposition of modern tendencies in music, with a basis of comparison with music that was "new" only a short time ago. The program started with two Debussy numbers, *Sunken Cathedral* and *Gardens in the Rain*, and included numbers by Guy Ropartz, Ravel, MacDowell's *Keltic Sonata*, Bartok, *Wladerigeroff*, Prokofiev, Szymanowski, and three Scriabine compositions. Miss Vernon undertook this formidable array with confidence and succeeded in bringing some meaning out of the disorderly modern dissonances. Miss Vernon's technic is more than adequate, and her musical taste unusually catholic. The McDowell number was particularly well done, while the audience seemed also to appreciate her rendition of the Ravel and Scriabine offerings.

Christmas Party at Estelle Liebling Studio

On Christmas eve Estelle Liebling followed her usual custom of giving a party for her students. It was a very lovely evening. There was a beautiful Christmas tree, and the students entertained the other guests by giving a cabaret performance. Among the guests were: Frieda Hempel, Mr. and Mrs. Roxy, Queenie Smith, Yvonne D'Arle, Joan Ruth, Mrs. A. K. Bendix, Titta Ruffo and Daniel Frohman.

German-American Festival in Easton

The Singing Festival of the German-American Singing Societies of Pennsylvania will take place September 3, 4 and 5, in combination with the celebration of the 175th Jubilee of the City of Easton. Programs will be presented by a male chorus of 500 voices and a ladies' chorus of 250, with excellent soloists and thirty-five men from the New York Philharmonic Orchestra.

Arnold Volpe Organizes Symphony Orchestra

Announcement has been made of the organization of a symphony orchestra in Miami, Fla., with Arnold Volpe as conductor. The orchestra consists of eighty pieces and

will give thirty concerts in Miami, Miami Beach and Coral Gables this winter. The new organization is fostered by the Greater Miami Symphony Orchestra Society, which was formed recently at a meeting of a group of sponsors who have subscribed as members. Officers have been elected as follows: Irving M. Cassel, president; Bertha Foster, vice-president; Frederick Zeigen, treasurer, and Robert L. Zoll, secretary. A. F. W.

La Perichole Closes French Season

The French Opera Comique Company which has been giving a series of most delightful performances of French operettas at Jolson's Theater, closed its season here last week with Jacques Offenbach's *La Perichole*, a comic opera in three acts. The company intended to give two additional works before going north for a Canadian tour. However circumstances did not entirely favor the visiting company and an earlier closing was deemed advisable. Nevertheless, let it be said at once that the organization fared far better than was ever expected, and in fact aroused so much enthusiasm both among the critics of the press and music lovers interested in the French offerings that had the performances continued much longer enough support might have been forthcoming to make an extended season worth while financially. One of the principal New York dailies even went so far as to state that it believed the company should be made a permanent one. Perhaps spurred on by this unsolicited tribute and the many others equally as praiseworthy coming from the press, the management announced just before closing that the directors would erect a new theater especially designed for French opera comique. Whether such a plan materializes or not it is certain that when the company returns to New York it will find many ardent and enthusiastic supporters waiting.

But *La Perichole*! At this late date there is little new to add to what has already been published at length in the dailies. On the afternoon of the first performance, at the dress rehearsal, it was discovered that the orchestra score was not the same as that used by the chorus. As a result the chorus had practically to learn its parts over again and all within a few hours. Nevertheless, after a public announcement, the curtain went up and in spite of the handicaps a very creditable performance was given, the outstanding star being Mlle. Syrie, whose singing of a street song in Spanish "stopped the show" and won her such an ovation that she was forced to repeat it three times. Especially good, too, were M. Servatius, particularly in the third act "dinner" scene which brought many laughs, and M. Foix, the tenor, who is very well liked. The remaining performances of the week made up for any discrepancies of the first night, and the company's first season here ended in a blaze of artistic glory.

In closing this brief review it seems as if a word of praise should be offered George Blumenthal, whose enthusiasm and never-say-die spirit have made this French season possible. A smaller theater next time with a few readjustments and success should follow—especially with the vast repertoire of short and delightful operettas available.

Lisa Roma Returns to America for Tour

Lisa Roma, American soprano, has returned to the United States for a three months' tour which will cover the prin-

NEWS FLASH

Eckstein Coming to New York

(Special telegram to the Musical Courier)

Chicago.—Louis Eckstein, general director of the Ravinia Opera, will leave Chicago on Sunday to be in his offices in Aeolian Hall, New York, next Monday, January 10. Mr. Eckstein's stay in the East will be indefinite but he will return to Chicago as soon as all plans for the coming season at Ravinia have been fully arranged. R. D.

cial cities of the eastern coast. Following her return to Europe, Miss Roma will give a concert in Paris and London, after which she probably will remain abroad to sing with some of the big orchestras and at the Opéra. Her French repertory includes *Thais*, *Faust*, *Manon* and *Louise*.

Cleveland Institute Notes

CLEVELAND, OHIO.—An unusual program at the Cleveland Institute of Music, presenting only women members of the faculty, introduced to the public Roberta Felty, an instructor new at the school this year. Miss Felty played the *Prelude*, *Chorale* and *Fugue*, by Cesar Franck, with breadth of interpretation, displaying excellent understanding of the broad architectural structure of the composition. The three movements were performed in a manner which left no doubt in the minds of her hearers as to the quality of her musicianship, and the prolonged applause gave this new faculty member generous recognition of her pianistic abilities.

Miss Felty was heard a second time in a sonata with Charlotte Demuth Williams. Again she demonstrated interesting qualities of her musicianship, proving herself an adept ensemble player and a satisfactory interpreter of a quite different type of music in this Debussy sonata. Mrs. Williams played with a warm and singing tone, bringing out all the lovely qualities of her talents which have made her such a popular musician in Cleveland.

Another number on the program was Brahms' *Trio* in C minor, opus 101, played by Ruth Edwards, pianist, Mrs. Williams, violinist, and Rebecca Haight, cellist. There was a unanimity of musical feeling among the players, and the climaxes in the first and last movements were skillfully brought out. The trio brought to the *Presto* a lightness, and to the *Andante*, a lyric quality of unusual beauty. D.

Mabel Rockwell Uses Thorpe Book

Mabel D. Rockwell, teacher of singing at the Pennsylvania College for Women in Pittsburgh, was in New York during the holidays in conference with Harry Colin Thorpe, whose *Modern Vocal Technic* is used by Mrs. Rockwell with all her pupils. She reports that students are enthusiastic over the results obtained with this unique book.

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that period, many of whom were his devoted friends. This delightful book has not a dull page in it, and should appeal to every music lover and find a place on the shelves of every library."—Mrs. Theodore Thomas.

"What has always impressed the readers of Henry Finck's colorful observations in our world of music has been decidedly and preeminently his fine courage to sustain his own opinions, the while voicing no corrosive acrimony in as frank disapprovals as he found necessary. His natural kindness and understanding, his belief in constructive criticism made it worth while for any conscientious artist to pause, peruse, and ponder. Grateful for the manna of his artistic encouragement, I feel doubly enriched by the happy ties of long friendship with the lovable author and his wife."—Geraldine Farrar.

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BOSTON

CASELLA AND RESPIGHI TO BE GUEST CONDUCTORS IN BOSTON

BOSTON.—When the Boston Symphony Orchestra returns from its impending trip to New York, Mr. Koussevitzky will take his annual fortnight's holiday. During his absence the orchestra will be directed by two guest conductors—Alfredo Casella, at the concerts of January 14 and 15; Ottorino Respighi, at the concerts of January 21 and 22. Presumably both leaders will include music of their own writing in the programs to be presented by them, and it is altogether likely that Walter Gieseking, pianist, who will be soloist at the first pair of concerts, will play one of Mr. Casella's compositions.

KOUSSEVITZKY PRESENTS INTERESTING PROGRAM

As conductor and personality, Serge Koussevitzky has given frequent proof that he is not bound by convention. It was therefore to be expected that his holiday program for the concerts of Friday afternoon and Saturday evening, December 24 and 25, should be devoid of music appropriate to the occasion. Instead, he happily presented a list of pieces that would suit any concert the year round. Opening with Handel's Concerto Grosso, No. 6, the Russian leader gave it a beautiful reading that brought out the nobility and tenderness inherent in this music, the strings incidentally playing with a resonance and warmth that recalled the glories of another era in local symphonic history.

Then came a novelty, the first Norfolk rhapsody of Vaughan Williams, played here for the first time. Inspired by folk tunes heard in a Norfolk village, the composer chose several songs of a melancholy character and one of a characteristically vigorous and rollicking nature. These he has treated in a fashion both original and charming, resulting in music that gives pleasure, a noteworthy event in the chronicle of contemporary composition.

An impassioned performance of the Prelude and Love-Death from Tristan preceded the intermission, Mr. Koussevitzky revealing with irresistible dramatic power the sensuous longing, overwhelming ecstasy and final desolation of the lovers in Wagner's epic music drama. Richly deserved were the plaudits that followed, with no let-up until the orchestra had risen three times to share the ovation accorded their great leader.

Rimsky-Korsakoff's Scheherazade was, as usual, a highly effective closing number. Essentially barbaric both in literary inspiration and as music, its gorgeous coloring, songful warmth and riotous revelry gave Mr. Koussevitzky abundant opportunity to prove once again that if you scratch a Slav you find a Tartar. Be that as it may, the Russian conductor and his band of virtuosos gave this work the most brilliant performance we have ever heard, one which will remain a standard by which all other interpretations of the ever-welcome Scheherazade will be judged.

HANDEL AND HAYDN SOCIETY GIVES MESSIAH

The Handel and Haydn Society, Emil Mollenhauer, conductor, gave a well-routined performance of Handel's Messiah, Sunday afternoon and Monday evening, December 19 and 20, in Symphony Hall. The chorus was assisted by the Boston Festival Orchestra and these competent soloists: Gertrude Ehrhart, Grace Leslie, Joseph Lautner and Royal Daddum. Large audiences attended both performances.

PEOPLE'S SYMPHONY PLAYS AMERICAN NOVELTY

At the People's Symphony concert, December 26, in Jordan Hall, Stuart Mason presented a novelty of American origin, A Persian Fable, by Elliott Griffiths. Mr. Griffiths studied at the Ithaca Conservatory, at Yale with Horatio Parker, and in Boston with Stuart Mason and George Chadwick. His composition is appropriately Oriental (as we have come to know this flavor in music) and is distinguished by definite ideas and workmanlike treatment. All in all, it is a work of agreeable quality and was well received. The composer, who was present, bowed his acknowledgments.

Other purely orchestral numbers were Gluck's overture to Iphigenia in Aulis, serenade for two orchestras by Mozart, and Saint-Saëns' Suite Algérienne, all interpreted by the excellent Mr. Mason with that fine regard for structure, rhythm and style that mark his conducting. The soloist was Maria Conde, substituting for Joseph Lautner, who was suffering from a heavy cold. Mme. Conde exhibited her familiar abilities in a group of songs by Gretschaninoff, Fairchild, Auber and Rogers.

J. C.

Morgana and Stratton for Artistic Morning

Nina Morgana, soprano of the Metropolitan Opera Company, and Charles Stratton, tenor, will be the soloists at the fifth of the De Seguro-Piza Artistic Mornings at the Hotel Plaza on January 13. Paul Layssac also will appear in dramatic readings. Miss Morgana recently gave a brilliant New York recital at Carnegie Hall and is now on tour before returning to the Metropolitan for the second half of the season. Mr. Stratton has made a number of appearances with

the New York Philharmonic Orchestra this year in New York and on the road, singing the tenor solo in Casella's La Gira.

FIVE QUARTETS UNITE IN EXTRAORDINARY PROGRAM

(Continued from page 5)

Orchestra had been added for support. The program selected by Mr. Rich was ideal for the occasion. It began with a suite in C major of Purcell, played by the entire string ensemble. The players were assembled upon the balcony shelf in front of the organ. This suite, which was arranged by the English musician, W. Y. Hurlstone, is made up of a number of Purcell's harpsichord compositions and finely arranged. It preceded the Bach suites by a goodly number of years and shows the undoubted source of the latter's inspiration. It is delightful music, especially the third movement, and will doubtless be frequently heard here now.

The noble tone quality produced by the expert players of the ensemble must be heard to be appreciated. Each one of the players performed upon an ancient instrument of great value from the splendid collection of Rodman Wanamaker, and there was a roundness, warmth, resonance, and indescribable beauty to the tone body. Later in the program the ensemble and the organ, most skillfully handled by Charles M. Courboin, played the Prelude to Saint-Saëns' Le Deluge, while Mr. Rich gave a beautiful performance of the long violin solo. To conclude the program, the



Capella, again under the direction of Mr. Rich, played a concerto grosso of Veracini, which had been skillfully and tastefully arranged for strings and organ by Malipiero, especially for this concert. Again in this number the exquisite tone quality of the strings was prominent.

For the second number of the program the Flonzaley Quartet gave a performance, such as only it can, of a Mozart quartet in D major, one of the three-written for King Frederick William II of Prussia, a passionate amateur cellist, who used to delight in performing these by-no-means-easy quartets. Perhaps the crowning performance of the evening was the execution by the Pro Arte Quartet from Brussels of the Debussy Quartet. The perfect balance of their playing the exquisite nuances, and the marvelous pianissimi of the final movement were things never to be forgotten. During the execution of this last movement the audience was almost painfully still, so intent was it upon hearing the least musical whisper. There was a constant and steady stream of applause throughout the evening at every opportunity.

It was an evening of triumph for Dr. Rich, who arranged and conducted this extremely novel program. Without doubt such an assemblage of magnificent instruments and virtuoso players had never before been brought together for a concert.

The twenty-six instruments selected from Mr. Wanamaker's collection for this concert included some of the finest Italian instruments in existence. The violins were three by Stradivarius of 1687, 1710 and 1723; two by J. B. Guadagnini, dated 1760 and 1773; two by Mathias Gofriller of 1700 and 1723; two made by Domenico Montagnana, dated 1731 and 1747, and one each of David Tecchler dated 1722 and Carlo Tononi in 1702. The violas were a Gasparo da Salo made some time in the latter half of the sixteenth century, one by Giuseppe Guadagnini made in 1780, one by G. B. Guadagnini in 1780, one by Mathias Albanus

in 1698 and a Gofriller made in 1727. The violoncellos were one each of the two greatest masters of the art of making great violoncellos, Domenico Montagnana and Mathias Gofriller, besides instruments by G. B. Guadagnini, David Tecchler and Francesco Ruger, and the four contrabasses which completed the capella were by Antonio Testore, Pietro Testore, Carlo Antonio Testore and G. B. Rogeri.

I SEE THAT

Howard Hanson completes organ concerto.

Paul von Klenau is to make phonograph records for Columbia.

The French Opera Comique Company has closed its interesting season in New York.

Rochester plays host to the M. T. N. A., at its annual convention.

The famous collection of old and precious violins and violas is described in an interesting article.

Harold Samuel finds it impossible to escape Bach.

Milton Charles now head of the Department of Theater Organ at the Gunn School in Chicago.

Marguerite Potter is active as lecture and costume recitalist.

Molinari inaugurates concert season in Rome.

Wiesbaden witnesses fine performance of Hindemith's Cardillac.

Clarence Lucas describes an afternoon spent with Godowsky.

Samson and Delilah is given for the first time in several years by the Chicago Civic Opera Company.

Philip James' new overture wins critics' praise.

Rudolph Thomas is presented in role of conductor.

Povla Frijsh gives the first of her series of four song recitals in Aeolian Hall on January 17.

Sylvia Lent, violinist, will be guest soloist with the Metropolitan Opera House Orchestra on February 27.

Ernest Hutcheson has been elected director and trustee of the Naumburg Foundation.

Yolanda Mero, "the Brunnhilde of the piano," after a year's absence from the concert stage, is returning for a busy 1927-28 season.

Elsa Foerster, American prima donna of the Cologne, Germany, opera house, won success as Turandot, November 5.

Elliott Schenck's orchestral works are being performed in Omaha, Chicago, and elsewhere.

Helen Sheridan will appear in prima donna role of Mozart's Die Gärtnerin, at the first performance in New York, January 17.

Alice Crane was an honored guest at the concert of the National League of Pen Women, Washington, D. C., when her compositions were performed.

Pauline Turso, youthful soprano, studying with Salvatore Avitabile, makes her debut at Aeolian Hall, New York, January 13.

A Maud Morgan Benefit Trust Fund has been established. Nevada Van der Veer will be solo contralto in the Ninth Symphony under Verbruggen, in Minneapolis and St. Paul, January 20.

Thaddeus Rich conducts five string quartets at Wanamaker's in Philadelphia.

Estelle Gray-Lhevinne's violin recitals and concerts establish a remarkable record.

Workers' Music League of America

This league announced the appearance of a number of the leading players from various local symphony orchestras "to make up the first night of broadcasting for the new Workers' Orchestra," on Sunday, January 2, between the hours of 9 to 10 p. m. from station WPCB. The same announcement said that the first meeting of the league was to be Wednesday, January 5, and that Loblov's Workers' Orchestra would start rehearsing Sunday mornings, apparently at WPCB, 119 West 57th Street.

A Maud Morgan Benefit

Honoring Maud Morgan, eminent harpist, a trust fund is to be established, the income payable to her, and on her death it goes to a fund named after her, the income of which will be paid a harpist, or several of them, who show talent. Charles A. Terry, 150 Broadway, New York, is trustee of the fund.

Saslowsky to Sing at Bryn Mawr

Boris Saslowsky is giving a recital at Bryn Mawr College on January 10. He will sing the Russian folk songs by Sedick arranged for trio, which he sang at the Washington Festival in October. On January 25 he will give a recital at Terre Haute, Ind.

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Shura Cherkassky, talented boy pianist, received his early training from his mother, herself a graduate of the Petrograd Conservatory and a pianist of distinction. After the young artist came to this country he studied for a short time with Stojowski, and is at present under the personal direction of Josef Hofmann. He was at no time a student at the Peabody Conservatory, as stated in a recent Baltimore letter.

Mario Chamlee, who has been touring the Northwest in concert, sang the first performance of his Metropolitan Opera House season at the Academy of Music in Brooklyn on December 28 as Turiddu in *Cavalleria Rusticana*. He repeated this performance at a benefit at the Metropolitan Opera House on January 5. Mr. Chamlee will be heard at the Metropolitan during the remainder of the season in leading roles which he has sung for the past five years with that company, as well as several new ones to be announced later.

Curtiss Grove, at his second New York recital at Aeolian Hall on January 16, will include on his program a group of selections by Hermann Durr. These songs—*Totenwacht*, *Der jungen Hexe Lied*, *Winter und Tanzlied*—were written about twenty years ago, and at that time some of them were sung in Berlin with favorable press comments, but so far as is known, they have not been sung in New York before. Mr. Curtiss believes these songs to be the work of a genius—they follow very closely the art of Brahms, Hugo Wolf and, to some degree, Richard Strauss. The remainder of the program will include selections by Beethoven, Mozart, Schumann, Brahms and Schubert. Walter Golde will be at the piano.

Edwin Hughes, pianist, is appearing in recital in Albany, N. Y., on January 6, under the auspices of the Albany Institute of History and Art.

Edward Johnson returned from Italy last month and has resumed activities in his native country. The delightful tenor was one of the artists appearing at the Bagby Musicale at the Waldorf-Astoria on December 27. He has been engaged for the North Shore Festival at Evanston, Ill., May 24, singing with the Chicago Symphony Orchestra under the direction of Frederick Stock.

Harry Kaufman, a member of the faculty of the Curtis Institute of Music, played the piano part of the Bach Brandenburg concerto No. 5, for flute, violin and piano, with the Philadelphia Orchestra in Philadelphia on December 30 and 31 and in New York on January 4. Leopold Stokowski conducted.

Benno Moiseiwitsch left recently for the French Riviera, where he is spending the holidays with the novelist, William J. Locke, at his villa in Cannes. Early this month he will be back in London, where he will play twice in the Queen's Hall with orchestra and once at the Wigmore Hall in his own recital. Following these appearances he will make a tour of the provinces, returning to take part in a recital in connection with the Ampico Company before he again sails for America on February 19.

The National Opera Club of America, Baroness Katherine Evans von Klenner, president, will give its annual opera and ball on January 11 at the Waldorf Astoria. This is Presidents' Night, when presidents of many clubs in New York will be present. This annual gala evening is always a brilliant affair, and this season promises to eclipse all others in the past. Officers in charge of the affair are Mrs. Howard Doane, Susan Hawley Davis, Amy Ray Sowards and Mrs. E. H. Cahill.

Ignace Paderewski, who recently arrived here on his way to Australia, will play a few concerts in California and the northwest, beginning in Long Beach on January 21. He will sail from Vancouver on the steamship Arangi on February 9 for Australia, where he will play approximately fifty concerts, returning to America in June.

Francesco Pelosi, director general of the Philadelphia La Scala Grand Opera Company, announces the engagement of Titta Ruffo as the leading baritone of the company for the week of grand opera to be presented in Pittsburgh, under the auspices of The Nurses Club, at the Syria Mosque, from January 15 to January 22. The cast will include James De Gaviria, Fidela Campigna, Henri Scott, Rosalinda Rudko-Morini, Graziano Lauro, Alfredo Valenti, Joseph Royer and Rhea Toniolo. La Scala Opera Ballet, with Catharine Littlefield, as premiere, and La Scala Opera Chorus of sixty-five will be outstanding features of the performances. The repertory will include *Aida*, *Rigoletto*, *Cavalleria*, *Pagliacci*, *Traviata*, *Faust*, *Trovatore*, *Lucia* and *Tosca*. The stage direction will be in the capable hands of Luigi Raybaut and *Cavalleria* Pirro Paci, Clarence C. Nice and Walter K. Grigaitis will be the conductors. The fourth performance of the Philadelphia Season will take place on January 15 at the Metropolitan Opera House, when *Faust* will be presented.

Franklin Riker, well-known singer and voice teacher, will be tenor soloist with the Philadelphia Choral Society

at its performance of the *Messiah* in Philadelphia on January 6. Mr. Riker has just accepted the position of head of the vocal department of the Cornish School in Seattle, and will move there to take charge of his new duties by the end of February.

Elliott Schenck's *In a Withered Garden*, for orchestra, which has been acclaimed in Boston and Chicago, was a tremendous success on December 2 when played under the baton of Harmati in Omaha. The Omaha Bee said in part: "It was indeed an exotic bit of composition, written with a deft hand, secure in instrument resourcefulness, in a decided modernistic idiom. The work was striking in interest; it would well stand repetition." The World-Herald said that "the first impression is one of quaintness bordering on weirdness, but it is very captivating on account of the beauty and richness of its harmonies."

Paul Stassevitch, violinist and teacher, has pupils who have been heard this season in Wisconsin, Oregon and Ohio, as well as in New York. Jane Dudley, in October, played recitals in Milwaukee, Fond du Lac, Waupun, Oshkosh, Madison and Platteville. Charles Fleishman played for the Men's Club of Cleveland, and Sylvia Weinstein Margulis gave a program for the Portland (Oregon) MacDowell Club, playing the Goldmark A minor concerto, the Brahms sonata in D minor with Ruth Keiser, and a group of pieces by Albeniz, Spalding and Burleigh.

Madge Daniell Studio Notes

Lucy Lawlor, soprano, was soloist at Daniel Frohman's studio on December 4, the occasion being the gathering of

famous actors and screen stars to hear *Ten Nights in a Star Room*. She was also soloist at Mecca Temple for the Square Club on November 9, and at the Theater Assembly of Hotel Astor, November 5.

Harold Hennessey, tenor, singing at the Commodore Hotel on November 24 and appearing in Queen High, is continually winning recognition with his resonant voice and finished work. All of his training has been with Miss Daniell.

Stephens Pupil as Radio Announcer

Alois Havrilla, artist pupil of Percy Rector Stephens, has been appointed staff artist and announcer for Station WPCB, with studios in New York City. Mr. Havrilla is well known in musical circles as concert baritone and for his dramatic work in several Broadway musical successes, including *Louis XIV* and *Princess Flavia*. For seven years he has been baritone soloist in the Englewood, N. J., Presbyterian Church, and he is conductor of the Briarcliff Choral Club. In addition to his vocal lessons with Mr. Stephens, the baritone has gained academic credits at New York University, where he has appeared as soloist in concerts of the University Summer Session Chorus and Orchestra.

Henri Deering on Coast

Following his successful appearances with the St. Louis Symphony Orchestra, Henri Deering, pianist, went to the Pacific Coast for a number of dates that will keep him away from New York until February. A New York recital is then scheduled for him.



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CHICAGO

CHICAGO SYMPHONY CONCERT

CHICAGO.—Because of Christmas falling on Saturday this year, the customary Saturday evening concert of December 25 was postponed to December 27. The program, containing the Pastorale from Bach's Christmas Oratorio, The Ballet Suite from Rimsky-Korsakoff's Christmas Eve, Richard Strauss' tone poem, Don Juan, and the Glazounoff Scenes de Ballet, received admirable interpretation and thereby delighted the patrons.

The soloist was the young Chicago pianist, Rae Bernstein, whose vehicle was the B flat major concerto by Bortkiewicz. This difficult number served well to display Miss Bernstein's fine pianistic qualifications, and through her admirable rendition of it she gained the enthusiastic approval of the audience. She was compelled to bow acknowledgement time after time. For three years Miss Bernstein has studied with Glenn Dillard Gunn, upon whom she reflected considerable credit. The young pianist has much to recommend her to the public and she should go far in her art.

KINSOLVING MUSICALS

Wanda Landowska and Edward Johnson charmed the habitués of the Kinsolving Musical Mornings at the Black-

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stone, December 28. Mme. Landowska's art is unique and her facile technic and charm of manner make the ancient harpsichord interesting and most enjoyable. We heard her play the Bach concerto in Gusto Italiano most effectively and the listeners liked her immensely.

Edward Johnson can always be depended upon to give entire satisfaction and on this occasion he lived up to his reputation and added many admirers to the host he counts in Chicago since his days with the Chicago Opera. He sang beautifully—particularly the Recitative and Air, Colpito qui m'avete from Andre Chenier, in which he swept all before him.

CHICAGO SYMPHONY'S TUESDAY PROGRAM

Another of the five concerts which the Chicago Symphony Orchestra had scheduled for the week of December 27, was given on December 28. This new Tuesday afternoon series is proving quite as popular as the regular Friday-Saturday concerts, and large audiences greet each program most enthusiastically. The Brahms Symphony in D major, the Tchaikowsky Nut Cracker Suite, an excerpt from the Messiah, and The Dance of the Angels from Wolf-Ferrari's New Life, beautifully played, formed an afternoon of real enjoyment.

TIPICA ORCHESTRA OF MEXICO AGAIN

For the third time within a month, the Tipica Orchestra of Mexico invaded Orchestra Hall and gave another of its highly colorful and entertaining concerts. Again the listeners were loud in their applause and encores became too numerous to count.

SWEDISH CHORAL SOCIETY SINGS

After listening to the Swedish Choral Club Sing the Messiah at Orchestra Hall, December 29, one is thoroughly convinced that Conductor Edgar Nelson is a stickler for quality rather than quantity. Not that this choral club is not large enough, but ear-splitting singing is not its aim. Rather they prefer suavity of tone and beautiful shadings, and thus set forth singing of lovely quality, full of vitality and youthful enthusiasm, proving Edgar Nelson a choral conductor par excellence. It was a fine concert, of which the Swedish Choral Club and its able conductor may well feel proud.

BUSH CONSERVATORY NOTES

During the Christmas holidays, Kenneth M. Bradley, former president of Bush Conservatory, returned to Chicago to visit the school and was warmly welcomed by teachers and students.

Edgar Nelson addressed the Choir Directors' Guild of America at its meeting at the Fine Arts Building, December 27.

On January 6, rehearsals of the Bush Conservatory Chorus resume in preparation of Beethoven's Ninth Symphony, to be given at Orchestra Hall, March 16. Edgar Nelson is director of the chorus.

A second performance of the Christmas program for children was given December 18 by the students of the dramatic department. Many of the children who had attended the first performance on December 11 returned to enjoy the second matinee, thus giving evidence of popular-

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ity and success of the program, which was delightful in every detail.

Children of piano classes established by Helen Curtis throughout the city gave recitals at their various schools, December 18. Over one thousand children performed at these recitals.

Ruth Bedford, pianist-accompanist, student of Edgar Nelson, played for the Kiwanis Club luncheon in the Bal Tabarin Room of the Hotel Sherman, December 24.

Anna Henshaw Shideler, soprano, student of Poul Bai, who has established a very representative class of vocal students in Austin, gave a successful program at the Austin Presbyterian Church on December 22, at a meeting of the Church Guild.

RENE LUND'S JANUARY PROGRAM

During the month of January, Rene Lund, baritone soloist at the People's Liberal Church, will sing the following program of song: January 2, Ring Out Wild Bells (Gounod); 9, Give Thanks and Sing (Harris); 16, If I Can Live (Stephenson), and 23, (by request) If on a Quiet Sea (Grant-Schaefer). The services of the People's Liberal Church are broadcast every Sunday morning at ten-thirty by Station WBCN.

AMERICAN CONSERVATORY NOTES

George G. Smith, baritone, formerly artist-student of the American Conservatory voice department, was engaged as soloist with the Chicago Philharmonic Orchestra for its concert on January 2. Three other artists from the Conservatory will appear with the orchestra this winter.

The Conservatory announces that Oscar Saenger, recognized as one of the world's foremost vocal teachers, will conduct a master class at the Conservatory this coming summer. Mr. Saenger has consented to give one free scholarship—two private lessons per week—and five free scholarships in the opera classes.

Marie Strassen, cellist, pupil of Hans Hess of the Conservatory faculty, gave the Conservatory radio program over WGN on January 2.

THEODORE S. BERGEY A BUSY TEACHER

One of Chicago's most successful and progressive teachers of voice, Theodore S. Bergey, is enjoying one of his biggest seasons. A large and very enthusiastic class of pupils is keeping Mr. Bergey extremely busy at his Lyon & Healy Building studio.

JEANNETTE COX.

Yeatman Griffith Artists Score Abroad

Lavinia Darve, lyric soprano, has met with splendid success abroad in grand opera this past season. Miss Darve has sung the title roles of Thais, Manon, and Tosca at the Opera Comique, Paris, receiving instantaneous recognition. She has also had many appearances in Germany, Austria, and Italy. Miss Darve has studied and coached several seasons with Yeatman Griffith.

Strella Wilson, soprano of the Gilbert and Sullivan Opera Company, who returned to Melbourne, Australia, this past year to join that organization, has been adding to her laurels by winning noteworthy success as Princess Ida in the opera of that name. Miss Wilson recently received the unanimous praise of the press both for her beautiful singing and fine histrionic powers. She studied and coached last season with Yeatman Griffith in his New York studios.

Word comes from London of the continued outstanding success of Edith Day, who is singing the principal role in the Rose Marie Company which in February begins its third season and has proved one of the biggest hits London has ever had. Edith Day made her debut in musical comedy from the Yeatman Griffith New York studio some seasons ago.

St. Louis Enthusiastic Over Milan Lusk

A capacity audience of over a thousand people greeted Milan Lusk, violinist, when he appeared as soloist on December 1, with the Choral Club in St. Louis (Mo.). The following letter from the director of the club was received by Mr. Lusk's manager: "The concert of our Choral Club with Milan Lusk as soloist proved to be a success. I am pleased to state that Lusk's playing was well received and they compelled him to play several encores, thereby adding considerably to the big success of the evening. (Signed) Hugo Anschuetz."

The St. Louis Post commented as follows: "Lusk has a tone of bewitching loveliness . . . soulful interpretation . . . He is an artist in the full sense of the word."

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Leonid Kreutzer Talks of Shifting Art Values

Leonid Kreutzer, as is already now well known to American audiences, is a pianist of a force, directness and sincerity that have brought him well-deserved international fame. That he is also a thinker of rare ability, with a clear vision and a logical mind, is less known. The present writer had an opportunity to find that out during a conversation with him at his hotel soon after his arrival in America on December 27. What he may think about New York, its skyscrapers, its traffic problems, its people and so on and so forth, this writer has no idea. Mr. Kreutzer being among this decade's most prominent musicians, it seemed worth while to talk to him about music, to get his views on things musical, past, present and future.

Probably one wonders, always, what a great virtuoso plays and why he plays it. Mr. Kreutzer had some pertinent things to say on that subject, "Certainly," he said, "I play music because I like it, because I believe in it. But I cannot say that I am always convinced of its beauty and worth when I take up the study of it. Sometimes at first, it seems uninteresting, ugly, of small value. If this feeling lasts I naturally would not include the music in my programs. But very often I feel that, with study, I put something of myself into the music. It becomes a part of me. I am not only an interpreter but also a creator."

"Modernism? O, it has its value, of course. I have made too much and played too much modern music to deny its importance. But in such matters one must always consider the audience. If ninety-eight percent of the audience is bored by modern selections and the other two percent only listens as a sort of affectation, it would seem unfair to the public to play the moderns."

"But there are moderns and moderns. They might be fitted into two distinct and very widely separated classes—and for myself I can speak only with admiration of the one class and only with distaste and disgust of the other. The two classes are, first, those who are sincerely striving to put on paper what is in their souls, those who create because of an irresistible demand for creation; second, those who figure their music out mathematically, whose only object is to astonish, whose music is cerebral rather than soulful."

"The one method is that which has made all of the real compositions since the world began. For the other it is impossible to conceive any lasting success or any real value. Sincerity is the very basis of all art. Without it no art is worth anything, nor can one respect artists who allow insincerity to enter into their work."

"Modern music has been compared with modern painting and modern poetry, but the comparison is difficult. Modern painting has striven to escape from the material, forgetting, it seems to me, that decoration has always been free from the material. What I mean is that the modern painter would like to express the sentiment of trees without painting trees, the sentiment of personal beauty without painting any person. The result is a curious mixture of curves and angles with, sometimes, recognizable features thrown in, for what purpose one cannot imagine. For if one is to escape entirely from the material one must of necessity leave out any suggestion of the material. But then one arrives at simple decoration."

"It is the same with poetry, though how one is to escape from the significance of words is not easy to perceive. Still it has always seemed to me that poetry should be universal in its references. To sing the beauty of the River Rhine is not so good as to sing the beauty of rivers—all rivers. The Rhine suggests a geographical position, while rivers, a river, any river, must appeal to all people equally."

"No doubt, in the graphic arts it would be interesting to devise a method by which all evidence of the material could be escaped from, but in music there is neither need nor possibility of such escape, for the simple reason that music is, by its very nature non-material. If material objects are brought into music they are external to the music. Music itself is never material and can never say or convey anything material. Where one hears that certain music represents the wind blowing through the trees, another hearer will conceive that the same music is the flowing of water."

"Even in the expression of the emotions scarcely two people will agree upon what emotions any piece of music expresses or is intended to express unless it is explained through program notes or through words or by means of a dramatic situation. At the same time, music, like painting and poetry, must have a frame. It must in some way be limited in size. A design that goes on indefinitely, as in architecture, becomes a decoration, a frieze; a book or poem must have beginning and end. A painting must have a frame, must be a part of a landscape, a limited number of figures; and so with music, which must have a beginning and an end."

"But music does not have to be about anything but itself. Its subject is its themes. Those themes may be inspired by some poem or drama or other external thought, but the music itself must be built upon the themes, and the number of themes must be limited. The harmony must also be dependent upon the themes."

"But there is some modern music that seems to lack both themes and harmonies, and perhaps also form. It is rather difficult to comment upon it. As I have already said, I measure modern music—indeed, all music—by its sincerity. But in making up programs I must also consider my audiences. I would play some modern music for a small select audience that I would not think of playing for the general public."

"And in America?"

"In America? Well, you know, I began with Beethoven at the Philharmonic Orchestra concert last Saturday, and at my recital I will play selections from the standard repertory. I hope America likes the standard works?"

"Of course, America does like the standard works. Some

of us also like the moderns. And we all like good playing—so you ought to make many friends here."

And it is quite obvious that he will.

London Critics Enthusiastic Over Myra Hess

Myra Hess played recently in London with the Royal Philharmonic Society, Bruno Walter conducting, and at one of the Henry Wood Promenade concerts, on both occasions scoring her usual success with public and critics. The London Referee stated that she played the Mozart piano concerto No. 8 with fascinating purity, and the Westminster Gazette declared that she gave a delicately sympathetic performance of Mozart's D minor concerto. According to the London Observer "Her performance was an example of what can be done by a pianist who has appreciative and intuitive knowledge of these qualities of thought and feeling that are far beyond printed notes." The Morning Post critic was equally enthusiastic, stating that she played the Mozart concerto with extraordinary delicacy and accuracy, and the London Times noted that she rendered this work intensely enjoyable by her clean and decisive playing of the solo part. In commenting on Miss Hess' performance of the Beethoven concerto in G, op. 58, the London Referee noted that it was played with keen intellectuality and womanly perception. It is the opinion of the London Observer that Miss Hess has a great command over her instrument, that there is something thrilling in watching this fine English mistress of the piano, and that she is one of the few who give the impression of having depth of thought behind her performance. "Myra Hess Again Stirs London Audience by Her Superb Playing" was the manner in which the London Musical Standard headlined the report of the pianist's appearance with the Philharmonic Orchestra. The critic of that paper then declared that the performance was a sheer pleasure from start to finish, and another example of the supreme art of this great pianist.

Lambert Murphy a Significant Success

Lambert Murphy has sung the Bach St. Mathew's Passion so often that he has become a recognized authority in singing this music. His latest success in this work was with the New York Philharmonic Orchestra in New York.

An inspiring record of Mr. Murphy's achievements is in his list of reengagements. He has sung nine times with the Boston Handel and Haydn Society, eight with the New York Oratorio, five times each at the Worcester and Springfield (Mass.) festivals, four each at the Cincinnati (consecutive seasons), Ann Arbor and Syracuse festivals, and three times with the Toronto Mendelssohn Choir.

In personality, Mr. Murphy is a real, red-blooded man singer, with a glorious voice and complete mastery of the art of song. He sings everything with a beautiful emission of tone that is a constant joy to the ear. His diction is one of his most notable characteristics. Mr. Murphy, born in Springfield, Mass., is American trained. He was for three years a member of the Metropolitan Opera Company, but declined an offer from that organization in order to devote himself exclusively to concert and oratorio. In these branches of his art he has attained significant success.

Zuro Symphonic Series Soon

Josiah Zuro, founder and conductor of the Sunday Symphonic Society, will inaugurate the fourth season of his organization on January 9 at the Walter Hampden Theater, Broadway and 62nd St. The theater is again being donated for these free concerts through the generosity of Walter Hampden.

The orchestra personnel will see few changes. Leon Trebacz will remain as concertmaster; Lajos Shuk, brilliant young cellist, will begin his second season as solo cello of the Sunday Symphonic Society, while Emil Wille will be at his former place as second violin principal; a new solo viola

player in the person of Morris Veder will make his bow. The programs will be given every second Sunday at 12.30 noon, as has been the custom for the past three seasons, and all concerts of course are free to the public.

Some of the compositions to be played during the season include: Brahms' fourth symphony, Tchaikovsky's fifth symphony, Mozart's symphony in E flat, New World symphony by Dvorak, Beethoven's fifth symphony, The Unfinished Symphony by Schubert, Dvorak's Carnival Overture, and Die Entführung aus dem Serail by Mozart. Several American compositions are under consideration for acceptance. Any compositions submitted will receive attention, getting a private rehearsal and public performance if possible. As in the past, young American soloists will also be given opportunities to appear with orchestra.

Joseph Bonnet Marries

Joseph Bonnet, French concert organist, as well known here as in his native country, was married on Tuesday of this week, January 4, at Paris, to Mlle. Genevieve Turenne.

NEW YORK HERALD

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Decr. 6, 1926.

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NEW YORK JANUARY 6, 1927 No. 2439

If an orchestra does not give a Beethoven centenary concert this winter, that's news.

St. Louis should not allow its fine symphony orchestra to disband. See what happened to Pittsburgh.

Mergers may reduce the number of orchestras in this city, but it is some consolation to know that New York State leads the rest of the country in producing hay.

Secretary Mellon has decreed that the stomachs of drinking persons no longer are to be poisoned. Why not extend the ruling also to the ears of listeners at concerts of modernistic music?

Report says that Grete Stückgold, German lyric soprano, who is now singing at the Berlin Municipal Opera under Bruno Walter, will come to the Metropolitan during the season 1927-28.

A Viennese publishing firm which recently issued the letters of Johann Strauss, has undertaken the compilation of an operetta made from posthumous or less known melodies by the Waltz King. This will not be the first "posthumous" Strauss operetta. Three or four of them ran in Austrian and German theaters about twenty years ago with varying success.

Financiers predict that 1927 will be a very profitable year. It is to be hoped that this announcement may not cause another flock of fly-by-night and financially irresponsible "opera companies," to go a-touring throughout our trusting land. Federal authorities should investigate some of those undertakings, as they represent a bald swindling of artists and the public.

On December 7, Richard Strauss again returned to the Vienna Opera, where he had not set foot since his resignation as director two years ago. Director Schalk made an official speech of welcome with his usual diplomatic tact, and the papers dramatically described the historical moment when the two met. Strauss, visibly nervous, replied and then proceeded to rehearse. In the evening he led the much anticipated special performance of Elektra and was acclaimed by the audience, which, according to report, filled little more than half the house, particularly on the ground floor. Perhaps the good Viennese wish to feel certain, before they take up Strauss again with full support, that he has given up his "in-again, out-

again" policy, so far as their beloved opera house is concerned.

It now costs \$25 a minute to talk from New York to London by telephone. One shudders to think of the amount of the bill, if George Gershwin were to call up Ernest Newman, and tell him what he thinks of the latter's published opinions on jazz.

On Tuesday, January 4, Arturo Toscanini sailed up the bay on his second symphonic invasion of America; then, like the noble Duke of York, after ten or a dozen concerts he will turn right around and sail away again. The idea that the invasion may turn out to be a permanent one some time within the next few years will not down in certain well informed circles.

Word comes from Cleveland (via Berlin) which makes one believe that the City on Lake Erie will be added next summer to those communities that are enjoying summer concerts from their symphony orchestras. The dispatch says that Bruno Walter, head of the Municipal Opera of Berlin, will be in London in July, conducting at Covent Garden, will come here as soon as he finishes there, and go to Cleveland, where he will conduct five or six Festival Concerts.

The Austrian publishers of musical and dramatic works have formed a Protective Society jointly with the composers and dramatic writers. This organization, combining the formerly hostile groups of publishers and authors, was found necessary, as it has come to light that both camps have been unduly exploited by some theatrical managers for many years past and that royalties rarely were paid by them, or else were not correctly accounted for. The new society will exert strict control hereafter in that regard.

Nikolai Sokoloff and his Cleveland Orchestra are coming to Carnegie Hall for their annual concert on January 18 with an unusually interesting program, no less than three numbers out of five being American works. The longest of these is Pageant of P. T. Barnum, by Douglas Moore, and the other two—The Aeroplane, a short sketch by Emerson Whitborne, and an Elegiac Poem, by F. C. Converse. The other two numbers on the program are the Mozart G minor symphony and the Stravinsky Fire Bird Suite.

The secretary of the R. K. Oratorium Vereeniging of Amsterdam writes to say that the MUSICAL COURIER made a mistake in announcing recently that the St. Francis Triptych by Don Refici (first performance at Assisi last October) was to be given in Amsterdam by the Toonkunst Society with the Concertgebouw Orchestra under Mengelberg. The work will be sung in Amsterdam, but by the chorus of the R. K. Oratorium Vereeniging with the Haarlem Orchestra, under the direction of Theo. v.d. Bijl. Our error probably was caused by our naive belief that everything orchestral in Holland spells Mengelberg.

The liberality of Rodman Wanamaker and the fine musical taste of Dr. Thaddeus Rich produced at Philadelphia last week a concert that was absolutely unique. Assembling the players of five of the foremost quartets, the program was given in honor of the great master instrument makers of the world. Every one of the players was furnished with a genuine instrument of the Cremona School or a contemporary instrument of equal value from the Wanamaker collection. Mr. Rich in his solo played on the famous Alard Guarnerius del Jesu, and three of the first violinists, Messrs. Betti, Cadek, and Wolfsohn, played on three of the most famous Strads, the Joachim, the Dancla and the Comte de la Chesnaie. The tone produced by all the quartets playing together as an ensemble had a vibrant beauty which cannot be imagined. It must be heard.

Rumor after rumor flies about connecting the name of this or that prominent musician or educator with the directorship of the Juilliard School. Still more persistent is the rumor that the Juilliard Graduate School has found itself rather supererogatory; in other words, that there are not enough young musical geniuses to be discovered in all the land to supply it with a sufficient number of students. One hears that it will be abandoned; that the Institute of Musical Art will be, to all intents and purposes, the active teaching part of the Juilliard Foundation and that its present Graduate School will become simply a graduate department of the Institute. Whatever position—if any—Dr. Eugene Noble, the present executive secretary, will land in after the reorganization, he must contemplate with horror the possibility that, if the magnificent school building in East Fifty-first street is abandoned, he will be compelled to move out of that beautiful, rent-free suite on the top floor, which he now occupies.

SHALL WE HAVE TUNES?

Our Paris contemporary, which uses our name (spelled wrong and turned upside down), Le Courrier Musical, has had a series of articles entitled, Harmony-Counterpoint, one of them by the illustrious Alfredo Casella. The matter has turned into a somewhat acrimonious discussion because those who believe that harmony is a recent invention are vigorously opposed to the point of view of those who believe that harmony started many years ago with the earliest writers of contrapuntal music.

According to Casella, the beginning of a genuine interest in harmony was at the time of Beethoven, Schubert and Weber. Malthys Vermeulen, who writes a reply to Casella, believes that harmony began way back in the time of Monteverdi, or Rameau, or Bach, or others of the school of two centuries ago. (It is possible to conceive of some wag now asking when harmony died, or, rather, when harmony was killed, as it appears to have been, by ultra-modernists.

It seems curious to become excited over so purely academic a question as the beginning and the end of harmony. One may reasonably ask what difference it makes, since every combination of two or more notes is harmony, and must always have been. Indeed, the most outrageous of discords is and always must be only an alteration of harmony, and the listener usually refers such things back to some familiar chord.

What the writers in our French contemporary are really talking of is probably the use of harmony for some definite emotional purpose, and it is no more possible to trace the beginning of this use of harmony than it is to trace the actual beginning of harmony itself. The use of two voices singing different notes at the same time is a great deal older than people ordinarily seem to believe. Ancient rounds and canons must have been in common vogue for many, many years before the familiar twelfth century round, which is the earliest one which has actually come down to us. It is impossible to believe that such a work was the first of its kind. It is far too well done and far too complex. It is also practically impossible to believe that it is the result of any short period of experimentation.

It is far easier to believe that when people sang, even way back in the dim time before the age of written history, one voice would strike one note and another voice another note. They may have done it at first by accident, but it is sure that they did it, and when they did, they began harmony. It is also pretty sure that very early writers discovered the difference in the emotional significance of minor chords and major chords, minor keys and major keys, and this is also obviously the use of harmony with predetermined emotional intent.

But if one goes a little farther in such an investigation, and attempts to determine when and where harmony took, as it has taken, absolute sway over some composers, driving out its necessary rivals, form and melody, that is altogether another question. It is all very well to talk of such harmony in the early days, and there are even, in certain recitatives and certain short sentences in early operas and oratorios, pages where harmony is used without melody or rhythm or form. But it is only in very recent days that any composers have thought it worth while to give to the harmony such prominence that the melody, rhythm and form are partly or wholly banished.

It is doubtful if such a thing has ever been worth while. If musicians wish to start an argument, there can be no argument more profitable than just that one, for all music is just now standing at the cross-roads, or tetering on the tight-rope of uncertainty, not quite sure which way it will turn or fall. Let us start the ball rolling by urging it as our opinion that if harmony is not soon censured and set back where it properly belongs, music will come to an end.

The present plan, so it appears, of so-called "modern" composers, is to write such harmony as a basis of their works that melody is impossible—at least, one assumes that it is impossible since it is quite palpably absent. Finding the use of such harmony unpalatable, they go a step farther and turn the harmony into discord so far removed from any reasonable system of altered chords that no ordinary mind can refer it back to a simple harmonic basis. Perhaps some of our readers will express their views upon this important subject. It is not academic—but of real and immediate importance.

VARIATIONS

By the Editor-in-Chief

We are to be honored shortly by the arrival here of Sir Thomas Beecham who, displeased by various aspects of the musical world in England, is coming to our country, so he announces, with the intention of settling among us.

So fine a musician and conductor as Sir Thomas will be welcomed heartily, and arriving as he does, with the prejudice in our favor, one hopes that he will not be disappointed in any way.

Doubtless all the conductors now here will endeavor to help Sir Thomas secure an important and lucrative post with the baton. It is a way conductors have with one another. They are an exceptionally self sacrificing craft, and exemplify in the highest degree the old saying of Aristotle, that music, a harmonious art, makes its devotees and disciples harmonious.

No sooner had we written the foregoing lines, than the attached communication arrived, and overwhelmed us with shamefaced confusion:

New York, December 30, 1926.

Dear Variations:

I have heard of the fire in your home, which burned out your belongings, including your prized collection of famous musical manuscripts, autographs, pictures, and other cherished relics.

Please allow me to help you to make a fresh start, and toward that end, I am sending you a rare photograph and autograph of Liszt, and a lock of his hair, authentic, as the inclosed Weimar documents and data prove.

I hope that 1927 will make up your loss (perhaps if you'll be good, and a little more kind to poor Parsifal).

I wish you might have heard the first three performances of it at Bayreuth, with Wagner and Liszt in the loge, and listened to it as a religious cantata (notwithstanding some incongruities) as I did.

I know no other four measures in music as beautiful as the close of its Prelude, and which Seidl wrote in my album with the words: "Offnet Augen Ohr, und Herz bei diesen Klängen, und ihr müsst gewahr werden, das ein grosser genius euch die Pforten einer anderen Welt eröffnet."

With all my best wishes, CARL V. LACHMUND.

A new theme for a composition by Varese: the 110 story building to be erected near Times Square.

And speaking of modern developments, the latest process of radio provides the ability to look across the ocean. Not so good for those European musical press-agents, as the public may be able to see into the origin of their tales.

Then there is the just opened Roman Temple of Eternal Youth, at No. 43 West 49th Street, "which possesses the original beauty secrets and recipes of Lucrezia Borgia, and Catherine de Medici, which have been recovered from the Vatican Library in Rome." The reason we are publishing this paragraph is because the Temple managers add in their communication to us: "Beauty and facial charm and attractiveness are especially necessary to concert and opera performers. Perhaps some of them might find us able to help them." As though we knew any musical artists lacking in beauty and facial charm.

Caterer Katz, the genial dispenser of light foods and non-alcoholic beverages in the upper foyer of the Metropolitan Opera House, also is a reliable connoisseur of opera and opera singers. Some of the latter are his intimate personal friends. Mr. Katz unhesitatingly pronounces Curt Taucher, the Wagnerian tenor, to be the most musical of all the vocalists at the Metropolitan, and adds: "I am willing to wager that he not only knows every note of every role in the Wagner operas, but also could conduct any of those works, and perhaps without using the printed score." In view of such a fact, the habitual disparagers of tenors as a class, must perforce modify their baneful vilifications.

The Musical Digest says that a New York daily newspaper critic fell asleep during a recent piano recital. Our guild is widely indignant, but each one of us is afraid to ask the Digest to name the culprit. Is his crime so reprehensible, however, when one stops to think that often the performer falls asleep at the piano?

New York, December 17, 1926.

Dear Variations:

I note in your department of December 16, that a certain limerick is relayed through Mr. Osgood by Grace Leslie.

Something like twenty-three years ago, my grandmother sang it to me like this:

There was an old lady of Twing
Who said, when they asked her to sing,
"Now isn't it odd
I can never tell 'God
Save the Weasel,' from 'Pop Goes the King.'"

Maybe Miss Leslie is older than I am—I was three at the time—but do you know this one?

A woman who sang off the key
Once married a man named McGee,
He took her away
And the neighbors, that day,
Took up a collection for her.

P.S.—Merry Christmas, and Happy Variations. CELIA KEEGAN.

Miss Keegan's P. S. reminds us of the greeting received by Maurice Halperson, critic of the Staats Zeitung: "A Merry League of Composers, and a Happy International Composers' Guild."

The Digest also takes a whack at the assistant critics on the dailies, and the gesture is rather cavalier. Those aides are worked much harder than the so-called "first" critics, and in the main are conscientious and competent appraisers and writers. The proof lies in the fact that frequently such "second" critics have become brilliant "firsts" after due apprenticeship. A striking example is Richard Aldrich, who seconded Krehbiel on the Tribune, and later became the famous leading reviewer for the Times. No "first" critic would brook an assistant who lacks knowledge in judging musical performances. The late James G. Hunker worked for years as "second" to Otto Floersheim. Herbert Peyser, "second" to Pitts Sanborn, could be a high ranking "first" on any newspaper. The same may be said of F. D. Perkins, on the Tribune. Luckily the Digest did not go further, and paraphrase Moriz Rosenthal's mot, by calling some of us "first class second-class critics."

Scientists declare that thirty years have been added to the life of man. There is no need, then, to worry further about those unabbreviated performances of Meistersinger and Götterdämmerung at the Metropolitan Opera House.

"American Symphonist Composer" sends this: "I don't see any humor in the following, from a Texas newspaper:

According to a contemporary, one of our novelists has a suit for every day of the week. That's nothing. We have one for every day of the year; we're wearing it now.

TUNING-IN WITH EUROPE

One of the best books on music that have appeared in recent years—certainly one of the best in the English language—is W. J. Turner's *Orpheus, or The Music of the Future*.* It is one of that remarkable series of essays entitled *Today and Tomorrow*, touching every department of human thought in a stimulative and forward-looking way. Some of these little books are prophecies by those best fitted to prophesy, but who would prophesy the music of the future? Mr. Turner, who is a poet and philosopher, besides being one of the most discerning and constructive critics of the day, does not attempt it. His *Music of the Future* is not a guess at what music is going to sound like, but a vision of what music is going to be to the perfect human race. In other words, what music is, or ought to be.

Turner discards all the theorems, the technical jargon and the pseudo-ethical speculations and proceeds from the proposition that "all art is the imagination of love, and music is the imagination of love in sound." This apparently extravagant statement becomes perfectly reasonable in the course of Turner's argument. It is fantastic, no doubt, to approach what many people regard as a handicraft from such premises, but by doing so the author at one stroke places the whole discussion upon a higher plane.

Music is not a handicraft, but an art, the handmaiden of philosophy, and "all philosophy is phantasy." It is the earliest and most primitive expression of the soul of all living things, and "till now the highest, most spiritual powers of the human mind have been able to find expression in music."

As we go through this book we find that with all his fanciful language Turner is more scientific than the pundits who have succeeded not in showing us music but the limitations of music, or our own limitations with regard to it. Turner dips deep into the well of human knowledge, into that newer aspect of science which opens our eyes to those transcendental visions where nothing is impossible, nothing less real than the puny imaginings which we regard as "realities." In a remarkable chapter he discusses whether

*London: Kegan Paul, Trench, Trubner & Co., Ltd. (2s. 6d.).

Nor am I moved when I read (in today's news) that a wolf was found in the streets of Madrid. One has been at my door for years.

From Katie Spaeth, keen and caustic observer, comes this welcome contribution:

The Lobby Talkers

(On line at the Metropolitan Opera box office)
"Listen, Irma, what's that thing in 'Lohengrin' that goes 'Ta Da da dee, ta da, daa' . . . you know?"
"Sure. It's 'Nie sollst du mich befragen.'"
"Oh! Well, what's that mean?"
"Dunt esk!" Say, that's a joke. It's the 'dunt esk' motif."
"Yeah, I remember. Where Elsa keeps wanting to know who her husband is."
"Uh huh. I know 'Lohengrin' pretty well, but I never can think of anything out of 'The Love of the Three Kings.'"
"I can. That little thing where Fiora is telling Avito that it is too daylight and he'd better get going."
"Yeah, but nothing you could really sing as a number."
"I know. All the good numbers seem to be in 'Butterfly' and 'Tosca.'"
"Your turn next. See if there is a single balcony seat for three weeks from Friday. I don't care what the opera is, but I promised to get one for Minnie."

A daughter has been born to Mr. and Mrs. Deems Taylor. Providence evidently rewarded that gentleman, once a music critic, for reforming. His second monumental creation is due shortly, when his opera, *The King's Henchman*, will be heard at the Metropolitan.

Mme. Fursch-Madi, the late operatic contralto and teacher, exasperated beyond endurance on one occasion with an untalented pupil, screamed at her to "go to le diable." The young lady, with due regard for deference to her elders, replied with a smile: "Après vous, Madame."

Conversation is an art, and especially when its dynamics have to be tempered with those of the opera or symphony.

On the other hand, environment isn't everything. Many ushers at concert halls do not know that Tschaiakowsky's middle name was Ilyitsch.

LEONARD LIEBLING.

music is "knowledge" or "life," and nothing could be more convincing, however strange it sounds, than his definition of knowledge as "death."

Nothing could be more beautiful than his analogy between the alphabet, as the twenty-six absolute facts of literature (facts only because they have lost all independent meaning, or life) and the scale as the absolute dead facts of music; nothing more poetic than his conception of death as the complement of life. And so he arrives at the corollary that music is also "the experience of life and death in sound."

"Just as life uses death—as when we eat meat and transform it into living tissue—so art uses knowledge. Music, therefore, is experience becoming knowledge and knowledge breaking up and becoming experience, and its especial nature lies not in the experience but in the medium."

The idea of progress, the progress of the race, of life itself, is in the view of this philosopher closely linked up with art. "The development of art," he says, "is a development further and further away from the mere sensations upon which it is founded, and these developments make a web of experience which is constantly being re woven and renewed . . ." And here again enters the idea of death:

"The life of hearing is not in the organ, not in what has been heard—of which it is the physical representation, the death-shape—it is in creation, the hearing of a new thing. And creation is that movement from life to death, from soul to substance, from the spirit to the form which is the imagining forth of love, for love alone is a creative motive. And the forms of love vary from the flowering and seeding of plants to the music of Beethoven. It is not a progress from bad to good, it is not a retrogression from good to bad. It is rather a process which fills the Universe with death—death in myriads of lovely forms, from the form of the wood-violet to the form of the symphony."

We do not know what is the purpose of this process. But who could find a happier expression than Turner when he says that its purpose is "delight"? "Ecstasy clothing himself in a thousand forms. The Universe delighting in itself preserves itself in death, for in death the imagination of the spirit is made immortal."

But there is more. Turner suggests that the function of art may be "to create absolute values," and surely there is some justification—in the light of modern science—in the bold assertion that art may be

the only sphere where absolute values appear! Yet values that are absolute in themselves are impossible to discover. What prevents aesthetic criticism (the application of abstract conceptions from all existent works of art to one past work of art) from being absolute is that it leaves out the future:

"The work of art is judged by the present and the past but the future is unknown and the judgment is thereby vitiated and is not and cannot be an absolute judgment."

* * *

And this leads Mr. Turner to the frank avowal of his musical faith, which is just what one would have expected of him. Its deity is Beethoven. Because of the absence of an absolutely absolute value, he cannot prove, for instance, that Beethoven is a greater composer than Bach, for who is to appraise the value of emotions? However, "it is through the conflict or discord of all genuine individual judgments that new conceptions or attempts at concord emerge. This conflict arises from unsatisfied desire and, in the end, we think Beethoven better than Bach only because Beethoven more profoundly satisfies a deeper desire than any satisfied by Bach." (To be continued.)

C. S.

AMERICAN MUSIC TRAINING COMMENDED

"Josef Gingold, a young violinist who made his professional debut at Aeolian Hall last night, made a good case for the cause of American musical training." So says Grena Bennett in the New York American of December 11 under the misleading headline: "Joseph Gingold's Fiddling Credit to Leopold Auer." The writer continues by saying that Gingold is "a New York boy whose gifts were guided by a New York tutor (a pupil of Citizen Leopold Auer) and whose performance was a reflection of credit upon himself and his instructor."

It is a pity the American could not take the trouble to give the name of the instructor. Few people read carefully enough to get the truth from an article with such a headline, and most readers would naturally assume that Auer was the boy's teacher, whereas Auer was the boy's teacher's teacher. The boy's teacher was Vladimir Graffman, and his pupil's success both with press and public was such as to do him the greatest possible credit. Young Mr. Gingold is already a master in spite of his youth and will undoubtedly make an immediate success if he is properly handled. Alas! there is a long step between a finished education and a successful career. One is a question of art, the other of business pure and simple wherein the teacher can hardly interfere. One hopes that Mr. Gingold will be guided wisely by his family and the backers and advisors who have taken his case in hand. Mr. Graffman has done his part magnificently. He has turned out a highly finished product. American art lovers will watch this young artist's career with interest.

UNIQUE, INDEED!

There are to be two very unique concerts of ensemble piano music this month for the benefit of the MacDowell Foundation of Peterborough, unique in that they are concerts of ensemble piano music by non-professional pianists. One of them is Olin Downes, who started to be a professional pianist, thought better of it and took up writing; another is John Erskine, professor of English at Columbia University, author of those very famous books of the moment, *Helen of Troy* and *Galahad*, and erstwhile village organist of Norwich, N. Y., of which he is a native, notwithstanding his impressive English accent; and third, Ernest Urchs, for many years associated with Steinway & Sons, and also at one time on his way to become a professional pianist. Messrs. Downes and Erskine will play the Brahms Variations on a theme by Haydn; Mr. Erskine will play a Mozart concerto in G major, which he gave with the Columbia University Orchestra last season; and the three gentlemen together will play the Bach concerto in D minor with the accompaniment for string orchestra. This program will be played on Friday afternoon, January 21, and repeated on Saturday evening, January 22. The invitation to buy tickets also requests "evening dress," though probably there will be no objection to anyone who arrives otherwise garbed, especially in the afternoon.

TALLEYS AND TALLEYS

Since Marion Talley was absorbed last year into the Metropolitan with a blowing of horns and beating of drums, the number of hopeful candidates for the Metropolitan Opera who have sprung up all over the country is legion. Obscure indeed is the candidate for whom the local reporter will not do his bit; nor can the local reporter be blamed, for his friendly little puff is sure to be detected by some eagle eye in the Metropolitan press. Last week we read of a sprightly widowed lady from the Middle

West, aged twenty-eight, with a Czechish name and two children, who was hurrying eastward at the suggestion of Mr. . . . (name furnished on application) to show the Metropolitan authorities what a wonderful voice she had. Next morning on the front page there was a picture of a young lady just half the other lady's age who was just in on the Pensacola Express and who was going to sing Aida for the Metropolitan because she had "knocked them cold" over the Florida radio. Also in the same issue we were told that one of the Metropolitan prima donnas had discovered a submerged sister in the role of hairdresser in a beauty shop the previous day and she, too, was about to give proof of her vocal talent.

Now it is perfectly true that just at this particular time the best women's voices in the world are to be found here in America, and there are a great many of them. Also it is true that the possession of a fine voice is a large asset for any singer, although there are about ninety-two other things that an opera singer must possess. But this eternal running to the Metropolitan of every girl who is able to wade through a single aria is simply ridiculous, though the institution itself is as much to blame for it as the girls. Neighbors and friends who club together to send a fourteen-year-old girl from Florida to New York for an audition, as happened in the case of the Pensacola lady, ought to be prosecuted for cruelty to children.

FOREIGN NEWS IN BRIEF

ELENA GERHARDT TO HAVE MASTER CLASS

LONDON.—Elena Gerhardt has at last been persuaded to teach a series of master classes in London. The first series will be held from February 15 to March 15, 1927. M. S.

CYRIL SCOTT'S NEW SON

LONDON.—Cyril Scott well-known English composer and Mrs. Scott are the proud parents of a son. M. S.

LE CLOITRE AROUSES GREAT INTEREST

PARIS.—Paris is awaiting with unusual interest the coming production of *Le Cloître* by Michel Maurice Levy at the Opéra Comique. It has been rumored that the composer himself intends to conduct on the opening night, though in all probability it will be Louis Masson, co-director of the Opéra Comique, who will himself undertake the task for the first few performances. The interest in this work is due to the personality of the composer, who is beloved of all Paris, artistic and musical. N. DE B.

SOPRANO AS STAGE MANAGER AT GRAND OPÉRA

PARIS.—The first German artist to act as stage manager of the Paris Grand Opéra within memory, and certainly the first woman to fill this function, is Marie Gutheil-Schoder from the Vienna Staatsoper. Director Rouché has engaged the artist to stage the Paris première of Strauss' *Der Rosenkavalier* in which Mme. Gutheil created the role of Octavian in Vienna and in which she is said to be unsurpassed. R.

PRUSSIAN STATE FOUNDS BEETHOVEN PRIZE

BERLIN.—To commemorate the 100th anniversary of Beethoven's death, the Prussian state government has established a Beethoven Prize of 10,000 Marks (\$2,500), to be awarded annually to a German composer—either young, with extraordinary gifts, or of the older generation and duly recognized. The jury is to consist of six members of the Academy of Arts (two of whom must belong to its Senate), the directors of the High School for Music in Berlin and Cologne, the president of the Federation of German Composers, the professor of musicology in Berlin University, and a composer of the younger generation—

EXIT FOCH

Our Vienna correspondent sends us a dispatch to the effect that Dirk Foch, who had been conducting the Konzertverein concerts, and teaching a master class in conducting at the State High School of Music, no longer holds those posts.

It is not so many years since Dirk Foch, an eager young man from Holland, came to New York provided with letters from his father, a high official in the service of Her Majesty, the Queen of The Netherlands. He said he was a good conductor and some socially prominent ladies took Mr. Foch's word for it. They spent money to organize and support for one season the City Symphony Orchestra, but the public did not seem inclined to accept their, or Mr. Foch's, estimate of his own abilities. The orchestral series under him lasted only a few months.

Thereafter Mr. Foch left New York, to turn up in Vienna, again with introductory letters. He secured the post of conducting the Konzertverein Orchestra, and rather surprisingly, also the directorship of a "master class" in conducting at the State High School of Music. To some New Yorkers who had seen and heard Mr. Foch conduct here, the idea of his directing a "master class" in Vienna, with its long line of famous conductors, aroused amused reflection.

It will be interesting to see where Meinheer Foch appears next—with those letters.

eleven in all. The prize is disbursed on Beethoven's death day. T.

COMPOSER GILBERT FAILS AS THEATRICAL MANAGER

BERLIN.—The "operetta trust" which Jean Gilbert, the immensely popular Berlin operetta composer, formed a few months ago and which comprised four operetta theaters—two in Hamburg, one in Dresden and one in Frankfurt—has failed and left Gilbert a deficit of \$125,000 to cover. B. P.

ZEMLINSKY ACCEPTS CALL TO BERLIN

PRAGUE.—It is definitely decided that Alexander Zemlinsky, director of the German Opera in Prague, will leave his present post on September 1, 1927, to join the Kroll Opera in a leading position, probably with the title of Chief Conductor or general musical director. The new general director of the Kroll Opera is Otto Klemperer. R.

Estelle Liebling Studio Notes

The following notes have been issued from the Estelle Liebling studio: Joan Ruth, Metropolitan Opera soprano, sang in Washington on December 20 at a dinner given by the Secretary of Agriculture to Vice-President and Mrs. Dawes, and she also sang in Providence, R. I., on December 14; Delphine March has been engaged to sing in Providence, R. I., in February, and Ann Mack has been engaged to sing in Providence on May 12 by the Providence Catholic Women's Club; Miss Mack is to give a joint recital with Josef Hofmann for the Atwater Kent Radio Hour on January 23; Beatrice Belkin was engaged to sing at the State Theater, Detroit, Mich., beginning December 26; Phyllis Newkirk has been engaged to sing in Detroit, Mich., beginning on January 23; The Misses March, Wolf, Miller and Luba have been engaged by WEAU to sing in the Midsummer Night's Dream performance; William Cleary has been engaged for the new Shubert production, *Barbara Frietchie*.

McCormack Sings Calling Me Back to You

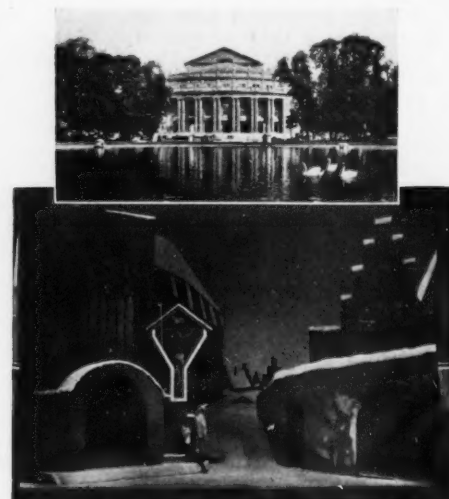
John McCormack included several delightful ballads on his program on New Year's Night when he broadcasted for the Victor, and among these was Blanche Ebert Seaver's new song, *Calling Me Back to You*. The number is very tuneful and simplicity is its keynote. Needless to say Mr. McCormack's rendition was beautiful.

AT THE STUTTGART OPERA

(See story on page 5)



(Left) Dr. Otto Erhardt, general stage manager of the Stuttgart Opera. Erhardt was the first stage director to produce Strauss' *Ariadne in Italy*—at Turin. He has been engaged by Bruno Walter for the Berlin Stadtoper and will shortly stage Strauss' *Die Frau ohne Schatten* at the Dresden Staatsoper. (Right) Busoni's *Doctor Faust* at Stuttgart. The closing scene. Hermann Weil, formerly of the Metropolitan, as Faust, and Fritz Windgassen (standing) as Mephistopheles. The scenery is by Bernhard Pankok. (Inset) The Stuttgart Opera House, Europe's most modernly equipped operatic theater.



METROPOLITAN OPERA

FALSTAFF, DECEMBER 27

The week of December 27 opened with Verdi's entertaining Falstaff, the second performance of the current season, with the same excellent and familiar cast, headed by Antonio Scotti in his inimitable characterization of Sir John, singing unusually well and acting with his accustomed polish. Frances Alda was again a charming Anne, in admirable voice; Tokatyan appeared as Fenton, and Lawrence Tibbett scored as usual in the role that made him famous over night. Marion Telva's luscious voice was heard as Dame Quickly, and Adamo Didur was one of the funmakers as Pistol. Serafin gave the score an authoritative reading.

CAVALLERIA RUSTICANA AND PAGLIACCI, DECEMBER 28

The operatic twins—Cavalleria Rusticana and Pagliacci—brought out a large and enthusiastic audience at the Academy of Music, Brooklyn, on December 28. It is doubtful if Mme. Jeritza's Santuzza was ever enjoyed more by an audience than on this occasion. In spite of the fact that she was suffering from an impending cold her voice was glorious and her acting superb. There are other roles better suited to this great artist than Santuzza, but the mere announcement of her presence insures a flawless performance, so far as she is concerned. Mario Chamlee was Turiddu, and a good one. The rest of the cast included Basiola, Dorothea Flexer and Marie Mattfeld.

Lawrence Tibbett created a favorable impression as Tonio in Pagliacci; he won his audience instantly with his fine singing of the Prologue. Queena Mario was an interesting Nedda. Vittorio Fulin appeared for the first time in Brooklyn; he contributed a performance of the routine type. Vincenzo Bellezza also made his first appearance as a conductor; to say the least, he was vigorous.

L'AMORE DEI TRE RE AND SKYSCRAPERS, DECEMBER 29

Montemezzi's opera, L'Amore dei Tre Re, was revived at the Metropolitan on the evening of December 29 before a capacity audience—though why "revived" is rather a puzzle for it is not long since it was given, and it has had forty or more performances at this house alone, to say nothing of a great number of performances elsewhere, which speaks well for modern musical taste, for it is a "classic" score, scholarly, serious and impressive. It has also the merit of being short, and left time for John Alden Carpenter's delicious satire on American life, Skyscrapers, a wonderful "takeoff" on the stunts of the jazz writers as well as the moderns. He does better than any of the Broadway arrangers, and even introduces a familiar tune with unfamiliar harmony and counterpoint when needed for an extension of his joke. It was a necessary comic relief after the lurid murder tale of Montemezzi wherein, as in ancient days, "the whole stage was full of corpses lying around."

The story of The Love of Three Kings is too well known to need any repetition here, nor need one analyze the beautiful score. The work's merits are familiar to all opera patrons, and perhaps the force of its libretto and the music so well suited to it are the chief of them. The proper interpretation of this force is no small matter, and it requires artists of far more than average ability to do it full justice. Such artists made up the cast upon the occasion of this Metropolitan revival. Taken in the order in which the names appear on the program, with Didur at the head; Danise, Gigli and Ponselle further down on the list; Bada, Paltrinieri, Bonetti, Anthony, Wakefield and Flexer to complete the cast, and Serafin conducting, one can but shower indiscriminate praise on all who took part in the production. Didur is one of the great masters of dramatic operatic art of our time. He it was who created the role of Archibaldo in this opera at the Metropolitan twelve years ago, and it almost seems as if he had gained in force in the intervening years. Certainly the manner in which he portrays the cruel old patriarchal autocrat and tyrant is tremendously impressive and creates a feeling of reality in a drama that otherwise one would set down as lying beyond the realms of possibility.

No less forceful was the stage art of Danise, Gigli and Ponselle—Ponselle as the passionate mistress in the great second act duet with Gigli, and the two men in the final act where Fiora lies on her bier in the funeral chapel, her face dimly visible beneath a thin veil, and both lovers proving their devotion in death, leaving the trembling father to his stern but lonely grief.

In the splendid duet in the second act Ponselle and Gigli rose to magnificent heights of passion expressed in vocal art that can only be termed great. Both voices proved themselves, as might be expected, fully equal to the difficult task set them. This is gorgeously brilliant, impassioned music, difficult because of its depth and force, and no small artist or feeble voice could do it justice. It requires the sort of power and vigor combined with the training and experience of real art to carry it through to its proper appeal. The audience was quick to realize the fineness of what they had heard and demanded many appearances of the principals before the curtain at the end of this act—at the end of the other acts as well—and finally the appearance of Miss Ponselle alone, greeting her with cheers.

Skyscrapers was given with Mollie Friedenthal, Rita de Laporte, Roger Dodge and the corps de ballet, and conducted by Hasselmans. It was as amusing as ever and thoroughly enjoyed.

TURANDOT, DECEMBER 30

A performance of Puccini's spectacular Turandot, on December 30, which would have gone very much as per usual, became memorable through the intrusion of the house cat at the opening of the third act—that is, a cat of the four-legged variety, there being none other, of course, in an opera house. The audience rocked with mirth until the intruder was shoofed off the stage by an army of attendants back stage.

The cast was the same that first revealed this more or less posthumous work of Puccini to New York. Mesdames Jeritza and Attwood and Messrs. Lauri-Volpi and De Luca gave their familiar interpretations of the roles assigned to them and were rewarded with numerous recalls by a capacity audience. Tullio Serafin conducted with his customary skill and dramatic insight.

THE MAGIC FLUTE, DECEMBER 31

The New Year's Eve celebration at the Metropolitan consisted of a performance of Die Zauberflöte. There is

nothing in the present repertory that would have typified the New Year's spirit more pleasantly than this incomprehensible, harum-scarum, now solemn, now farcical, folk-piece of Mozart. Every seat was sold and there were a lot of standees to see the work performed again—and most excellently, too—by Mesdames Talley, Rehberg and Hunter, and Messrs. Laubenthal, Schuetzenberg, Ludikar, and Bender. Mr. Bodanzky in the pit seemed himself to have more of the holiday spirit than usual.

LA CENA DELLA BEFFE, JANUARY 1 (MATINEE)

La Cena Della Beffe attracted a large audience on New Year's afternoon with the usual cast, all of whom appeared to be in good voice and spirits. Titta Ruffo as Neri was an outstanding feature, bringing his powerful voice and supreme artistry to the fore and arousing the audience to expressions of enthusiasm. Gigli did some beautiful singing as Giannetto, and Frances Alda was again a delightful Ginevra. Ellen Dalossy lent sympathy and appeal to the role of Lisabetta. Serafin conducted.

TANNHÄUSER, JANUARY 1

The usual large audience was treated January 1 to a fine performance of Tannhäuser, with the cuts which exigencies of time nowadays demand. Florence Easton was in splendid voice, was in fact the outstanding feature of the opera; her Elizabeth is tender, womanly, appealing throughout. Clarence Whitehill's Wolfram is one of his best-known roles; he was in superb voice, and, coupled with dignity of make-up, made unmistakable effect. Curt Taucher's expressive nuance in much of his singing, made up for mediocre acting; even the alluring Venus of Marion Telva failed to stir his temperament. A right capable Shepherd was Editha Fleischer, and there were recalls for everybody, the remainder of the cast including the experienced singers, Paul Bender, George Meader, Arnold Gabor, Max Bloch, and James Wolfe. Lillian Ogden, Jessie Rogge and Florence Glover were the comely Graces, and Mr. Berger's Bacchante was a lovely sight to see. Bodanzky conducted with usual authority.

SUNDAY AFTERNOON, JANUARY 2 (MATINEE)

A New Year's holiday concert was held at the Metropolitan on Sunday afternoon, Vincenzo Bellezza being at the conductor's stand. The orchestral numbers included Verdi's overture to The Sicilian Vespers, a group of Italian pieces delightfully put together by Respighi and finely interpreted by Bellezza and his men, the intermezzo from Puccini's Manon Lescaut and the ever popular William Tell Overture.

The soloists were: Edith Fleischer, Louise Hunter and Etta Vettori, sopranos; Giacomo Lauri-Volpi and Alfio Tedesco, tenors; Millo Picco and Lawrence Tibbett, baritones. There was also James Macpherson, basso, who made a fine impression in the air from Verdi's Simon Boccanegra, this appearance following his successful debut of a day or so before. Miss Fleischer and Mr. Tedesco sang the aria and cavatina from Traviata and Mr. Tibbett the prologue from Pagliacci, Lauri-Volpi and Miss Fleischer being heard in the duet from the first act of Otello. The program closed with the quartet from Puccini's Bohème with Miss Hunter, Vettori and Messrs. Lauri-Volpi and Millo Picco. A good sized audience gave each artist a warm reception.

SUNDAY NIGHT, JANUARY 2

The center of interest of the usual Sunday night concert was the first appearance of the season of Carmela Ponselle, who was heard in the duet from Norma with her sister, Rosa, in which these two beautiful voices blended exquisitely. Miss Carmela was also heard in Vissi d'Arte from Tosca, in which she made an excellent impression vocally. Since her appearances last season the singer has made rapid strides in artistic development and her voice as a dramatic soprano, instead of a mezzo, is of greater volume and richness. She

Gwendolyn McCormack's Debut

Nothing could have been more delightful than the supper dance which Mr. and Mrs. John McCormack gave in the Crystal Room of the Ritz-Carlton on December 27, to introduce their daughter, Gwendolyn. It also introduced the fact that both of the younger McCormacks, Gwendolyn and her brother, Cyril, have inherited some of the parental voice. In a short informal program following the reception they sang duets and Mr. McCormack also contributed briefly to the informal program. A delicious supper was served about 1 o'clock and dancing continued until a late hour. Cyril

was cordially received by the large audience, and appearances in the future are awaited with interest.

The famous Rosa was heard in an aria from Trovatore and received her usual ovation. Other artists rounding out an enjoyable program were Armand Tokatyan, Charlotte Ryan and Mario Basiola, with Bamboschek conducting the orchestra.

Detroit Symphony Chorus Sings The Messiah

On December 23, in Orchestra Hall, Handel's Messiah was given its annual rendition by the Detroit Symphony Orchestra, the Symphony chorus of 250 voices, and a quartet of distinguished soloists including Ruth Rodgers, soprano; Mabelle Addison, contralto; Richard Crooks, tenor, and Fred Patton, baritone. Victor Kolar conducted skillfully and Charles Frederic Morse gave excellent support at the organ. The chorus was responsive and well drilled, in keeping with the Kolar standard, singing with gratifying precision and verve. In the Hallelujah Chorus it reached the peak of mass singing heard in Detroit in many seasons, the joyous majesty of the music being well brought out under the direction of Mr. Kolar. There was a noticeable unity of attack between the orchestra and chorus throughout the performance. This was the first time that Mr. Kolar conducted the Messiah, and he is to be congratulated upon the splendid results achieved. Mr. Morse's playing of the organ should be especially commended, as it added just the necessary finish to the performance. Mr. Crooks sang exceptionally well. Miss Rodgers has a lovely soprano voice eminently fitted to the spiritual character of the Messiah. The singing of Miss Addison was excellent. He Shall Feed His Flock being her solo number of the evening. Mr. Patton presented his arias with the finish and assurance of a singer who has devoted years to oratorio. The auditorium was filled to capacity for the concert by a thoroughly appreciative audience.

Mr. and Mrs. Johnson in Unusual Recital

An unusual joint recital of poetry and song will be presented by Hardesty Johnson, tenor, and his charming wife, Isabel Garland, on January 11 at Chickering Hall. The program is made up of equal parts of verse and song, each group being composed of a short poem presented by Miss Garland in a costume appropriate to the time and spirit of the compositions which Mr. Johnson sings, playing his own accompaniments. Miss Garland appears beside her husband's piano and reads, very simply without gesture, verses which are in effect an introduction to the song. Thus the voice and figure of the reader prepare the audience for the mood of the singer. Hamlin Garland, Mrs. Johnson's father, will himself appear on the program on the evening of January 11 to present these delightful young artists to the audience.

Martha Baird Having Busy Month in America

Martha Baird, pianist from California who has been appearing with success abroad for the past four years, returned to America the middle of December to spend Christmas in her native land and also to fulfill a number of concert engagements in Richmond, Philadelphia and other cities. There will be four appearances in New York, including a recital in Aeolian Hall on the afternoon of January 12. Miss Baird will return to Europe on January 15. She is booked for a tour of England, Scotland and Ireland, appearing in the International Celebrities Series. The pianist also is reengaged for an appearance in London with Sir Thomas Beecham and his orchestra. Just before sailing for America she appeared with this orchestra at Albert Hall before an audience of 10,000.

McCormack, who is at school in Cambridge, England, came over especially to spend Christmas with his parents and will return next week. Invitations were extended to about 300, including leading representatives of the musical and social world of New York and many friends from the stage and the screen.

Miss McCormack had the misfortune to sprain her ankle the day before, but was able to join in the dancing notwithstanding.

Her voice proved to be a pure, clear, lyric soprano, which is well worth developing.



THE MCCORMACKS CELEBRATE CHRISTMAS

(Left) About the Christmas tree at their New York home. Mr. and Mrs. McCormack with Gwendolyn, their daughter, and Cyril Patrick, their son. (Right) Two days after Christmas, on Monday, December 27, at the Ritz-Carlton, Mr. and Mrs. McCormack gave a dance to introduce their daughter, Gwendolyn. The photograph shows Miss McCormack in her debut gown. (Photograms, N. Y.)

WHERE THEY ARE TO BE

As Announced

ALSEN, ELSA
June 22-24, Cleveland, O.
ALTHOUSE, PAUL
Jan. 10, Lancaster, Pa.
Feb. 10, Philadelphia, Pa.
Feb. 12, Syracuse, N. Y.
Feb. 17, Philadelphia, Pa.
Feb. 19, Newark, N. J.
Mch. 10, Johnstown, Pa.
Apr. 1, State College, Pa.
Apr. 17, Boston, Mass.
AUSTRAL, FLORENCE
Jan. 7, Munich, Ger.
May 3, Springfield, Mass.
BAER, FREDERIC
Jan. 25, Brooklyn, N. Y.
BALOKOVIC, ZLATKO
Jan. 7, Munich, Ger.
Jan. 10, Hague, Holland
Jan. 11, Amsterdam, Holland
Jan. 18, Hague, Holland
BANNERMAN, JOYCE
Jan. 17, Utica, N. Y.
Feb. 15, Boston, Mass.
Mch. 16, Milton, Mass.
BARRON, MAY
Jan. 9, Montclair, N. J.
Jan. 10, Syracuse, N. Y.
Jan. 11, Hamilton, N. Y.
Jan. 12, Utica, N. Y.
BAUER, HAROLD
Jan. 8, Topeka, Kans.
Jan. 11, Madison, Wis.
Jan. 17, Reading, Pa.
Jan. 19, Wheeling, Pa.
Jan. 21, Baltimore, Md.
Feb. 4, St. Louis, Mo.
Feb. 6, Chicago, Ill.
Feb. 7, Iowa City, Ia.
Feb. 8, Lincoln, Neb.
Feb. 20, Waterbury, Conn.
Feb. 25, Hanover, N. H.
Mch. 17, Dayton, O.
Mch. 24, St. Paul, Minn.
Mch. 24-25, Minneapolis, Minn.
Mch. 27, Chicago, Ill.
Apr. 14-15, Cleveland, O.
BENJAMIN, BRUCE
Jan. 15, Boston, Mass.
CHERNIAVSKY TRIO
Jan. 11, Paterson, N. J.
Jan. 12, Meadville, Pa.
Jan. 13, Oswego, N. Y.
Jan. 14, Guelph, Ont., Can.
Jan. 17, Meadville, Pa.
Jan. 17, St. Catherine, Ont.
Jan. 18, Sarnia, Ont.
Jan. 19, Chatham, Ont.
Jan. 20, Toronto, Can.
Jan. 20, Owensboro, Ky.
Jan. 21, Simcoe, Ont.
Jan. 25, Owensboro, Ky.
Jan. 28, Abingdon, Va.
Jan. 31, Chapel Hill, N. C.
Mar. 1, Burlington, Iowa.
Mar. 2, Davenport, Iowa.
Mar. 3, Dubuque, Iowa.
Mar. 7, Iowa Falls, Iowa.
Mar. 8, Webster City, Iowa.
Mar. 10, Omaha, Neb.
Mar. 10, Fremont, Neb.
Mar. 11, Maryville, Mo.
Mar. 14, St. Joseph, Mo.
Mar. 15, Emporia, Kans.
Mar. 18, Stillwater, Okla.
Mar. 21, Tulsa, Okla.
Mar. 23, Stephenville, Tex.
Mar. 24, Dallas, Tex.
Mar. 28, Georgetown, Tex.
Mar. 29, San Antonio, Tex.
Mar. 31, Douglas, Ariz.
Apr. 1, Tucson, Ariz.
Apr. 7, Redondo, Cal.
Apr. 8, Long Beach, Cal.
Apr. 11, Santa Paula, Cal.
Apr. 12, Los Angeles, Cal.
Apr. 18, Hanford, Cal.
May 6, St. Louis, Mo.
CLAUSSEN, JULIA
Feb. 17, Philadelphia, Pa.
Mar. 10, St. Paul, Minn.
Mar. 11, Minneapolis, Minn.
CRAIG, MARY
Feb. 10, Philadelphia, Pa.
Mar. 10, 11, Harrisburg, Pa.
May 12, Harrisburg, Pa.
CROOKS, RICHARD
Jan. 13, Evansville, Ind.
Jan. 15, New Orleans, La.
Jan. 17, Birmingham, Ala.
Jan. 22, Atlanta, Ga.
Jan. 30, Chicago, Ill.
Feb. 8, Hamilton, Ont.
Feb. 24, Rochester, N. Y.
Feb. 18, Oxford, Ohio.
Mar. 22, Kansas City, Mo.
Mar. 24, Lawrence, Kans.
Apr. 7, St. Paul, Minn.
Apr. 8, Minneapolis, Minn.
Apr. 14, 16, Detroit, Mich.
May 24-7, Cincinnati, Ohio
DADMUN, ROYAL
Mch. 6, Detroit, Mich.
DAVIS, ERNEST
Jan. 19, Providence, R. I.
Mch. 14, Chicago, Ill.
DILLING, MILDRED
Jan. 23, New Haven, Conn.
Mar. 9, Brooklyn, N. Y.
FARNAM, LYNNWOOD
Jan. 12, Cleveland, O.
Jan. 25, Pittsburgh, Pa.
FLONZALEY QUARTET
Jan. 9, Chicago, Ill.
Jan. 10, Painesville, O.
Jan. 12, Wilkesbarre, Pa.
Jan. 13, Scranton, Pa.
Jan. 14, Stamford, Conn.
Jan. 20, Boston, Mass.
Jan. 21, Amherst, Mass.
Jan. 25, Rock Hill, S. C.
Jan. 26, Knoxville, Tenn.
Jan. 27, Asheville, N. C.
Jan. 29, Atlanta, Ga.
Jan. 30, Mobile, Ala.
Jan. 31, Tallahassee, Fla.
Feb. 1, Gainesville, Fla.
Feb. 3, Montevallo, Ala.
Feb. 6, Indianapolis, Ind.
Feb. 15, Norton, Mass.
Feb. 16, Boston, Mass.
Feb. 17-18, West Hartford, Conn.
Feb. 19, New Haven, Conn.
Feb. 21, Westerly, R. I.
Feb. 23, Princeton, N. J.
Feb. 26, Boston, Mass.
Mar. 4, New Brunswick, N. J.
Mar. 8, Wellesley, Mass.
Mar. 10, Boston, Mass.
Mar. 28, Kensington, England
Mar. 29, London, Pa.
Mar. 30, Huddersfield
Mar. 31, Liverpool
Apr. 5, Paris, France
Apr. 7, Mulhouse, Germany
Apr. 8, Straßburg, Germany
GABRILOWITSCH, OSSIP
Jan. 27, Salt Lake City, Utah
GIANNINI, DUSOLINA
Jan. 14, Brockton, Mass.
Jan. 17, Detroit, Mich.
GRAINGER, PERCY
Jan. 10, Flint, Mich.
Jan. 11, Lansing, Mich.
Jan. 13, Bloomington, Ind.
Jan. 20, Easton, Pa.
Jan. 25, Montclair, N. J. (Aft.)
Jan. 27, Philadelphia, Pa.
Jan. 29, Cooperstown, N. Y.
Feb. 2, New Castle, Pa.
Feb. 3, New Castle, Pa.
Feb. 5, Boston, Mass.
Feb. 7, Concord, N. H.
Feb. 10, Poughkeepsie, N. Y.
Feb. 11, New Brunswick, N. J.
Feb. 15, Asheville, N. C.
Feb. 17, Ashland, Ky.
Feb. 18, Charleston, W. Va.
Feb. 24, Lawrence, Kans.
Feb. 26, St. Louis, Mo.
Mar. 2-3, Winnipeg, Can.
Mar. 6, Duluth, Minn.
Mar. 9, Chicago, Ill.
Mar. 10, Cincinnati, Ohio
Mar. 14, Danville, Ill.
Mar. 16, South Bend, Ind.
Mar. 21, Saint Mary-of-the-Woods, Ind.
Mar. 23-25, Urbana, Ill.
Mar. 29, Phoenix, Ariz.
Mar. 31, Los Angeles, Cal.
April 1, Los Angeles, Cal., and Hollywood, Cal.
Apr. 7, Los Angeles, Cal.
Apr. 8, Santa Monica, Cal.
Apr. 11, Tucson, Ariz.
Apr. 15, San Francisco, Cal.
Apr. 18, Reno, Nev.
Apr. 20, Piedmont, Cal.
Apr. 21, Oakland, Cal.
Apr. 25, Portland, Ore.
Apr. 26, Aberdeen, Wash.
Apr. 27, Tacoma, Wash.
Apr. 29, Spokane, Wash.
Apr. 30, Pullman, Wash.
May 2, Spokane, Wash.
May 17, Middlebury, Vt.
HACKETT, ALICE
Feb. 15-16, Minneapolis, Minn.
HEMPLE, FRIEDA
Jan. 7, Washington, D. C.
Jan. 14, Atlanta, Ga.
Jan. 17, Miami, Fla.
Jan. 20, Orlando, Fla.
Jan. 22, St. Petersburg, Fla.
HESS, MYRA
Jan. 12, Birkenhead
Jan. 20, Liverpool
Jan. 27, Eastbourne
Jan. 29, Hague
Jan. 30, Amsterdam
Jan. 31, Rotterdam
Feb. 2, Hague
Feb. 8, Brummen
Feb. 10, Hague
Feb. 19, London
Feb. 24, Brighton
Feb. 26, London
Mar. 1, Edinburgh
Mar. 3, Glasgow
Mar. 7, Glasgow
Mar. 14, Croydon
Mar. 17, Bath
Mar. 31, London
Apr. 7, Vienna
HUGHES, EDWIN
Jan. 6, Albany, N. Y.
HUTCHESON, ERNEST
Feb. 18, Williamsport, Pa.
JOHNSON, ROSAMOND, and GORDON, TAYLOR
Mch. 14, Los Angeles, Cal.
JACOBSEN, JASCHA
Jan. 16-17, Nashville, Tenn.
Jan. 19, Baldwin, Kans.
KNEISEL STRING QUARTET
Feb. 9, Chicago, Ill.
Feb. 24, Boston, Mass.
KRAFT, ARTHUR
Jan. 10, Kent, Ohio
Jan. 11, Fremont, Ohio
Jan. 12, Albion, Mich.
Jan. 13, Rockford, Ill.
Jan. 14, Culver, Ind.
Jan. 15, Battle Creek, Mich.
Jan. 16, Champaign, Ill.
Jan. 17, Pontiac, Ill.
Jan. 18, Decatur, Ill.
Jan. 19, Richmond, Ind.
Jan. 20, Chillicothe, Ohio
Jan. 21, Newark, Ohio
Jan. 22, New Concord, Ohio
Jan. 23, Akron, Ohio
Jan. 24, Marion, Ohio
Jan. 25, Grant Rapids, Mich.
Jan. 26, Ft. Wayne, Ind.
Jan. 27, Sturgis, Mich.
Jan. 29, Coldwater, Mich.
Jan. 29, Muskegon, Mich.
Jan. 30, Chicago, Ill.
Jan. 31, Marion, Ind.
KURENKO, MARIA
Jan. 20, Lexington, Ky.
LAWRENCE, LUCILLE
Jan. 6, Milford, Conn.
Jan. 19, Morristown, N. J.
Feb. 8, Richmond, Va.
Feb. 10, South Bend, Ind.
LAWRENCE HARP QUINTET
Apr. 21, Milford, Conn.
LENT, SYLVIA
Jan. 7, Providence, R. I.
Jan. 17, Hartford, Conn.
Jan. 18, Bradford, Mass.
Jan. 28, Baltimore, Md.
Mar. 21, Chambersburg, Pa.
April 17, Philadelphia, Pa.
LENSKA, AUGUSTA
Jan. 11, Cedar Rapids, Ia.
Jan. 14, Muncie, Ind.
LESLIE, GRACE
Jan. 26, Durham, N. H.
LETZ QUARTET
Feb. 11, New Concord, O.
LEVITZKI, MISCHA
Jan. 9, Washington, D. C.
Jan. 10, Bluffton, O.
Jan. 12, Ada, O.
Jan. 14, Defiance, O.
Jan. 16, Sinsinawa and Dubuque, Ia.
Jan. 17, Red Wing, Minn.
Jan. 21, Dickinson, N. D.
Feb. 2, Mayville, N. D.
Feb. 4, St. Peter, Minn.
Feb. 8, Deadwood, S. D.
Feb. 10, Spearfish, S. D.
Feb. 16, Yankton, S. D.
Feb. 16, Springfield, S. D.
Feb. 21, Leavenworth, Kans.
Mar. 2, Menominee, Wis.
Mar. 8, Carroll, Ill.
Mar. 10, Rockford, Ill.
Mar. 21, Mankato, Minn.
Mar. 16, Granville, Ohio.
Mar. 18, Scarsdale, N. Y.
Mar. 21, Buffalo, N. Y.
Mar. 24, Pittsburgh, Pa.
Mar. 25, Goshen, Ind.
Mar. 28, Springfield, Ill.
Mar. 29, St. Louis, Mo.
Mar. 30, Alton, Mo.
Mar. 31, Omaha, Neb.
Apr. 4, Lincoln, Neb.
Apr. 6, Denver, Colo.
Apr. 10, Pasadena, Cal.
Apr. 15, San Francisco, Cal.
Apr. 20, San Francisco, Cal.
Apr. 30, Salt Lake City, Utah.
NEY, ELLY
Jan. 10, Albany, N. Y.
Jan. 11, Erie, Pa.
Jan. 17, Portland, Ore.
Jan. 19, Victoria, B. C.
Jan. 21, Bellingham, Wash.
Jan. 26, Eugene, Ore.
Jan. 31, Long Beach, Cal.
Feb. 4, Los Angeles, Cal.
Feb. 7, San Diego, Cal.
Feb. 11, Redlands, Cal.
Feb. 21, Lexington, Ky.
Feb. 25, Evansville, Ind.
Mar. 1, Fredonia, N. Y.
Mar. 4, Ottawa, Canada
Mar. 16, Bridgeport, Conn.
Mar. 18, Bloomburg, Pa.
Mar. 21, Chicago, Ill.
Mar. 22, Chicago, Ill.
Mar. 23, Freeport, Ill.
Mar. 24, Davenport, Iowa
Mar. 25, Sioux City, Iowa
Apr. 1, St. Louis, Mo.
PATTERSON, IDELLE
Jan. 10, Lancaster, Pa.
PATTON, FRED
Jan. 13, Philadelphia, Pa.
Jan. 19, Hackensack, N. J.
Jan. 26, Atlantic City, N. J.
Feb. 17, Philadelphia, Pa.
Feb. 12, Philadelphia, Pa.
Mar. 2, Philadelphia, Pa.
Mar. 26, Boston, Mass.
April 8, Oskaloosa, Ia.
Apr. 15, Los Angeles, Cal.
May 3-7, Cincinnati, O.
May 9-12, Harrisburg, Pa.
SOPKIN, STEFAN
Dec. 31-Jan. 1, Chicago, Ill.
STANLEY, HELEN
Jan. 7, Wellesley, Mass.
STRATTON, CHARLES
Feb. 24, Hagerstown, Md.
Feb. 25, Winchester, Va.
SUNDELIUS, MARIE
Jan. 7, Chapel Hill, N. C.
Jan. 10, Montgomery, Ala.
Jan. 12, Greenville, S. C.
Jan. 23, New Haven, Conn.
Feb. 15, Springfield, Mass.
Feb. 19, Newark, N. J.
May 1-7, Cincinnati, O.
May 10, 11, 12, Harrisburg, Pa.
SZIGETI, JOSEPH
Jan. 4-7, Havana
Jan. 11, Morristown, N. J.
Jan. 13, Pittsburgh, Pa.
Jan. 14, Toronto
Jan. 16, Milwaukee
Jan. 20, Sioux City, Ia.
Jan. 21, Grinnell, Ia.
Jan. 23, Indianapolis, Ind.
Jan. 25, 28, 29, Chicago, Ill.
Feb. 10-11, Cleveland, O.
Feb. 15, Oberlin, O.
Feb. 16, Kent, O.
Feb. 20, Philadelphia, Pa.
Feb. 22, Montreal, Can.
TELVA, MARION
May 2 to 7, Cincinnati, O.
THOMAS, JOHN CHARLES
Jan. 6, Cleveland, O.
Jan. 13, Brooklyn, N. Y.
Jan. 23, Philadelphia, Pa.
Jan. 27, Baltimore, Md.
Jan. 30, Springfield, Mass.
Feb. 3, Rochester, N. Y.
Feb. 6, Philadelphia, Pa.
Feb. 17, Palm Beach, Fla.
Mar. 5, Atlantic City, N. J.
Mar. 26, Brooklyn, N. Y.
TIPICA ORCHESTRA
Feb. 16, Los Angeles, Cal.
TOY, ERNEST
Jan. 7, Wheaton, Ill.
Jan. 8-9, Peru, Ill.
Jan. 10, Chicago, Ill.
Jan. 11, Streator, Ill.
VAN DER VEER, NEVADA
Jan. 20, St. Paul, Minn.
Jan. 21, Minneapolis, Minn.
Jan. 31, New Orleans, La.
Apr. 14-16, Detroit, Mich.
May 2 to 7, Cincinnati, O.
May 10-12, Harrisburg, Pa.
VREELAND, JEANNETTE
Jan. 17, St. Joseph, Mo.
Jan. 20, St. Paul, Minn.
Jan. 21, Minneapolis, Minn.
Jan. 28, Atlanta, Ga.
Jan. 31, New Orleans, La.
Feb. 8, Hamilton, Ont.
Feb. 22, Lowell, Mass.
Apr. 14-16, Detroit, Mich.
WARREN, OLGA
Feb. 24, Danbury, Conn.
WERREKATH, REINALD
Jan. 6, San Diego, Cal.
Feb. 10, Oklahoma City, Okla.

Eide



NORENA

Lyric Coloratura Soprano

Chicago Civic Opera Co.

Concert Management Lee Keedick

437 Fifth Avenue

New York

LONDON STRING QUARTET

Jan. 10, Cleveland, O.
LUL, BARIARA
Feb. 2, Chicago, Ill.
Feb. 6, St. Louis, Mo.
Feb. 20, Boston, Mass.
Mar. 19, Buffalo, N. Y.
MACMILLEN, FRANCIS
Jan. 10, Vernon, Ohio
Feb. 2, Denton, Tex.
Feb. 1, Dallas, Tex.
Feb. 2, Ft. Worth, Tex.
Feb. 4, Houston, Tex.
Feb. 7, Emporia, Kans.
Feb. 9, Columbia, Mo.
Feb. 13, Duluth, Minn.
Feb. 18, Athens, Ohio
Mar. 6, Syracuse, N. Y.
Mar. 13, Lock Haven, Pa.
Mar. 31, Chillicothe, O.
MAIER, GUY-PATTISON, LEE
Jan. 7, Moscow, Id.
Jan. 10, Tacoma, Wash.
Jan. 18, San Rafael, Cal.
Jan. 20, San Jose, Cal.
MEISEL, KATHRYN
Apr. 17, Salem, Mass.
May 2, Springfield, Mass.
May 4, Newark, N. J.
MIDDLETON, ARTHUR
Jan. 10, Lancaster, Pa.
Feb. 24, Rochester, N. Y.
Mar. 10, Johnstown, Pa.
Mar. 29, Paterson, N. J.
May 9, Topeka, Kan.
MORTIMER, MYRA
Feb. 4, Boston, Mass.
MUNZ, MIECZYSLAW
Jan. 16, Boston, Mass.
Jan. 18, Louisville, Ky.
MURPHY, LAMBERT
Jan. 7, Wellesley, Mass.
Feb. 21, Chicago, Ill.
Mar. 16, Pittsburgh, Pa.
NEW YORK STRING QUARTET
Jan. 7, Paducah, Ky.
Jan. 10, Greenwood, Miss.
Jan. 11, Louisville, Ky.
Jan. 12, Anderson, Ill.
Jan. 19, Farmington, Conn.
Feb. 7, Spartanburg, S. C.
Mar. 7, Bryn Mawr, Pa.
Mar. 15, Charleston, W. Va.

PETERSON, MAY

Mar. 31, Provo, Utah
PHILADELPHIA LA SCALA OPERA
Jan. 9, Newark, N. J.
Feb. 20, Newark, N. J.
PHILHARMONIC ORCHESTRA
Jan. 6, Harrisburg, Pa.
Jan. 7-8, Pittsburgh, Pa.
PONSELLE, ROSA
Mch. 31, Salt Lake City, Utah
RAYMOND, GEORGE PERKINS
Jan. 23, Chicago, Ill.
Mch. 9, Baltimore, N. Y.
REISENBERG, NADIA
Jan. 25, Detroit, Mich.
Jan. 27, Dayton, O.
Feb. 30, Chicago, Ill.
RESPIGHI, OTTORINO
Feb. 1, Cleveland, O.
RETHBERG, ELISABETH
Jan. 27, Richmond, Va.
REUTER, RUDOLPH
Jan. 12, Indianapolis, Ind.
Feb. 20, Los Angeles, Cal.
Feb. 21, Pasadena, Cal.
ROES, PAUL
Feb. 20, Chicago, Ill.
Mar. 9, Boston, Mass.
ROSEN, MAX
Feb. 21, Ogden, Utah
RUSSIAN SYMPHONIC CHOIR
Jan. 6, Denton, Tex.
Jan. 7, Belton, Tex.
Jan. 8, Georgetown, Tex.
Jan. 10, San Antonio, Tex.
Jan. 11, Ft. Worth, Tex.
Jan. 15, Hot Springs, Ark.
Jan. 17, Memphis, Tenn.
SALZEDO HARP ENSEMBLE
Feb. 18, Richmond, Va.
SIMONDS, BRUCE
Jan. 22, Lakeville, Conn.
Feb. 23, Stamford, Conn.
Mch. 9, New Haven, Conn.
SMITH, ETHELYNDE
Jan. 14, Bordenstown, N. J.
Jan. 21, Staunton, Va.
Jan. 22, Waynesboro, Va.
Jan. 26, Holly Springs, Miss.
Mar. 1, Belfast, Me.

Ruth Shaffner Winning Success

Ruth Shaffner, soprano, has been filling numerous dates with much success, including recital, opera, and oratorio appearances. Her most recent success was with the Mid-Winter Festival of the Community Chorus of the Oranges (N. J.) where she sang the role of Elizabeth in Tannhauser in concert form, with the assistance of an orchestra from the Metropolitan and New York Symphony ranks. The Newark News of December 14 spoke of her work as follows: "Miss Shaffner was outstanding among the soloists, and her voice possesses both volume and sweetness. She exhibited great dramatic and vocal powers, and the climax came in the prayer in the third act, where she rose fully to the demands in entails."

Miss Shaffner appeared with equal success as assisting soloist at the Church of Our Saviour, in Brooklyn on December 19 in the presentation of the annual Carol Service. Her appearance in Waterbury, Conn., on December 23, in the performance of the Messiah with orchestra accompaniment was heralded, proving this young artist capable in whatever branch of her art she appears, whether oratorio, opera and concert. As soprano soloist at St. Bartholomew's Church, New York, Miss Shaffner, has appeared in the Verdi Requiem the Messiah and other oratorios during the past month and her work is deeply appreciated. In addition to all this she has accepted the position of soprano soloist at Temple Beth-El, the Fifth Avenue synagogue in New York.

Bessie Bowie Artist-Pupils in Recital

One of the earliest pupils' recitals of the season took place December 6, at Carnegie Chamber Music Hall, New York, when Bessie Bowie presented a number of her pupils and several artists who were formerly pupils and still study with her, in an interesting and diversified program. The artists were Beatrice Mack, lyric-coloratura soprano; Carolyn Chrisman, dramatic soprano, and Ena Berga coloratura. Miss Mack, well known in New York through her recitals, sang Non Mi Dir, from Don Giovanni, with excellent taste, and was also effective in a group of songs. Miss Chrisman's aria was Ritorna Vincitor from Aida, sung with dramatic intensity, and she was also heard to advantage in a group of songs including Coquard's Hai Luli. Miss Berga sang the Queen of the Night aria from The Magic Flute with surety and effect and gave a colorful interpretation of the Rimsky-Korsakoff Hymn to the Sun.

The pupils presented were Mrs. Ben Ali Lounsbury, Esther McCoy, Olga Myshkin, Elizabeth Block, Lillian Wilson, and Margaret Nall. Each and every one showed the result of excellent training. An especially interesting feature of the program was the first number, the chorus of Cigarette Girls, from Carmen, sung by the Misses Berga, Wilson, Nall, Myshkin, McCoy, and Bloch.

Katherine Bellmann Studio Notes

Florence Stern, soprano, sang on November 27 at the Aldermanic Chamber, City Hall, illustrating numbers at Carnegie Lecture on English Poetry. Gertrude Penzner, mezzo-soprano, is filling an engagement at the Temple Emanuel, Brooklyn. Students giving programs at WMSG during November were Ephim Ephimoff, Gertrude Penzner, Ella Vanston and Florence Stern. Nancy Trevelyan, Aillene Loeb and Mary Church have been engaged for the Carl Carlton production of the Lace Petticoat. Lillian Bart, was soloist for the Valcourt Club on December 1. Mary Lubbock of Austin, Texas, is filling an engagement with WEAF. All these are artist pupils of the Katherine Bellmann studios.

Elizabeth Oratorio Society Features Baer

Frederic Baer, baritone, was soloist at the first concert, eighth season, of the Oratorio Society of Elizabeth, N. J., seventy singers, on December 14. Herbert S. Sammond conducted his competent chorus in Weber's Jubilee Cantata, which, with its various solos and choruses, gave much variety. Two Christmas works, by Cornelius and Saint-Saens, and Maunders' O Day Star, the latter again featuring Mr. Baer, completed the program. James W. Cozens is president and Jane Whittemore vice-president of the organization.

"Beautiful piano playing better than which no one has need of hearing."—Henderson, New York Sun.
"His touch caressingly soft in cantabile, ringing with power in forte passages."—Dewey, Chicago American.

Season 1926-1927

Concert Management

ARTHUR AND HARRY CULBERTSON
Aeolian Hall, New York

4832 Dorchester Ave., Chicago

GEORGE

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KIMBALL PIANO

WELTE MIGNON RECORDS (Licensee)



"IL MAESTRO DUVAL."

Caricature from a Neapolitan paper of J. H. Duval, well-known singing master, who has had three pupils make highly successful debuts in the fall opera season at Naples—Louise de Carré, Kathryn Ross, and Stuart Gracey.



THE DUDLEY BUCK SINGERS,

now under the management of M. H. Hanson, who will give their first New York recital at Town Hall on January 11. A most interesting program has been arranged which has been grouped as follows: Evolution of The Star Spangled Banner, songs, madrigals and glees of Colonial Days, songs and glees of today. Elsie T. Cowen will be at the piano. (Photo Topics, New York.)



LEONID KREUTZER,

Russian pianist, who made his American debut as soloist with the New York Philharmonic Orchestra on January 1, playing the Beethoven piano concerto No. 3. Mr. Kreutzer has been well known in Europe for a number of years, having appeared with success in Russia, Germany, Holland, Italy and England. He had the unique experience of a long concert tour with Gabrilowitsch on which the two artists alternated positions. When Kreutzer played the piano Gabrilowitsch conducted the orchestra, and when Gabrilowitsch played the piano Kreutzer conducted. Kreutzer also has won a reputation for himself as composer.



IRENE SCHARRER,

well-known English pianist, was scheduled to sail for her second American trip on the Aquitania, leaving England on January 5. She makes her first appearance this season in Boston on January 29 and afterwards will go on to New York, from where her tour extends as far as Palm Beach, where she plays on March 7. Miss Scharrer has had an exceptionally busy season in England, having recently almost created a record for pianists in that country, playing five different concertos with orchestra within three weeks and appearing at between forty and fifty concerts during the autumn season.



A FRANCESCO DADDI SCHOLARSHIP PUPIL.

Letty Noles, a gifted young soprano, student of Francesco Daddi of Chicago, has won the scholarship with Mr. Daddi to the amount of two hundred dollars, given by the Junior Friends of Art. Miss Noles has studied with Mr. Daddi for the past year and four months and the scholarship entitles her to continued study with this able mentor.

THIS DISCOURAGED LOOKING QUARTET

was a feature of the program given at the opening of the new station, WABC, of the Atlantic Broadcasting Corporation. The studio is in Steinway Hall and the inauguration took place on December 17. Left to right, they are: Paul Althouse, tenor; Helen Stanley, soprano; Nevada Van Der Veer, contralto, and Arthur Middleton, basso. Did one not know what fine singers they all are, they might, in this instance, be mistaken for a tooth-paste advertisement. (Fotograms photo)



CLARENCE WHITEHILL,

Who left New York on January 5 for a five weeks' vacation from his appearances at the Metropolitan Opera House. His trip will include golfing at Belle Air, Fla., and a visit with Senator and Mrs. Edwards in Washington, D. C. Following a recent appearance in Die Walküre at the Metropolitan, the baritone won his usual high praise for his masterly performance of Wotan. Mr. Whitehill will be back in New York on February 6 and will be given a hearty welcome upon his reappearance at the opera, for he is one of the most reliable and artistic members of the company. (Photo by Underwood & Underwood.)



H. COLLIER GROUNDS,

who recently transferred his activities to New York. Mr. Grounds is proud of the fact that he conducted the Princess Bonnie when Nina Morgana made her first star appearance in an operetta. The performance took place in Buffalo and Mr. Grounds declares that the young soprano made a great success. Mr. Grounds is organist at the Church of Our Lady of Esperanza, New York. He also has studios in the metropolis and in Brooklyn, and coaches the Crystal Gazers, the male quartet which is so popular at WEA.



GRAY-LHEVINNE FILLING SPECTACULAR SEASON

Her Audiences Overflow Vast Auditoriums Such as Memorial Hall in Columbus, Ohio, and Pittsburgh, Pa.—245 Recitals This Year

The Gray-Lhevinne personality has left its mark on the history of the current musical life of America. The brilliant individuality and the charming, but forceful, originality of this violinist has won the hearts of multitudes until little by little in the past four years a new ideal of program presentation distinctively Gray-Lhevinne has made this Californian one of America's most popular violinists.

FACTS TELL STORY OF POPULARITY

Facts tell a story no fancy phrasing could picture. In 1923 Gray-Lhevinne filled eighty-eight dates; in 1924, one hundred and thirty-seven, many of which were repeats; in 1925, one hundred and seventy-eight dates were filled by this violinist, with ninety-five returns; in 1926, two hundred and forty-five were played, one hundred and thirty-three being re-engagements. What a record of success?

BOX OFFICE RECORDS

The box office records show 175,395 persons have heard Gray-Lhevinne in recitals from September 25 to December 2



ESTELLE GRAY-LHEVINNE

of this year. The key-note of the Gray-Lhevinne success is originality and keen insight into the hearts of her public. She builds programs of the unhackneyed in violin literature and she departs entirely from the stilted, conventional concert manner of presentation.

HER INFORMALITY

With a voice notably rich in quality and nuances, she tells informal bits and creates an atmosphere for each piece of music. She refuses to be bound by musical convention in her program building, preferring to make violin music understandable, thrilling, or heart appealing to the mass of human folk. The Gray-Lhevinne appeal is strictly individual and she has the dominant originality which is not held in check by tradition, but, like the West she hails from, is broad, appealing and beautiful.

APPEALS TO EACH HEARER

Her art is much more than just violin playing. It savors of the drama and she seems always to have a personal appeal to each of her hearers. The small child says: "She tells story music"—and is spell-bound; the musician: "She is an artist on the platform"—and is enthused; the parents: "She is a mother and she understands simple, human hearts."

Here one has the Gray-Lhevinne magic . . . "an understanding heart"—no dry didactic, academic programs presented in a cold aloofness. She is warm, vibrant and human and chooses to play the sort of music that wins a loving friend, and presents it not as a cold distant star far above the heads of the masses. Gray-Lhevinne is frank and unaffected, daring to be her natural, cordial self upon the platform. Her personality is delightful and each type of person feels her charm and art.

A PERSONALITY

This is indeed an ideal personality. A Gray-Lhevinne concert relaxes the strain of tired hearts, for while presenting only the best in music, she is so spontaneously interesting and lovable one cannot help liking the things she does. Her magnetism colors everything until the cut and dried atmosphere of most recitals has been completely enveloped in charm, radiance and a spirit of happiness and joy. Gray-Lhevinne programs make people feel better, for here is not just an entertainer but an international artist—one hailed by the critics of the day as one of the greatest women violinists and yet one who dares to be humanly appealing.

STUDIES HER AUDIENCE

Gray-Lhevinne has refused offers to broadcast or to record for any of the reproducing companies. She feels that her power lies in "seeing" her audience. Never are the "house lights out" at any Gray-Lhevinne concert. She studies the faces, noting changing expressions and building as she goes, strengthening the weak points and increasing the mood to fit that individual audience.

Estelle Gray-Lhevinne is in the midst of a season the equal of which, perhaps, no violinist can claim. This popular star is filling two hundred and forty-five individual recitals, and her box-office showing is spectacular. Facts and figures tell the story better than any empty words of praise just how the public likes Gray-Lhevinne.

CLEVELAND SERIES: 10,500 PAID ADMISSIONS

In February last the Gray-Lhevinne series in Cleveland, Ohio, was attended by 6,750; her repeat series in October brought forth 10,500 paid admissions.

PHILADELPHIA SERIES

The third Gray-Lhevinne series in Philadelphia, Pa., was attended by 13,675. The Philadelphia Ledger wrote: "She is the very soul of rhythm."

AT BUFFALO 11,855 ATTEND

Buffalo, N. Y., series in September and October, attracted 11,855 and in December a series of six to crowded auditor-

iums brought return engagements for still another series for this month (January).

PITTSBURGH OVATION UPON RETURN

Gray-Lhevinne has had tremendous success in Pittsburgh, Pa., and in other years at Carnegie Music Hall and in Memorial Hall, but when she returned to Pittsburgh on October 18 and again on November 12, great crowds taxed the capacity of Memorial Hall and gave her an ovation which left nothing to the imagination. Again the popular violinist was brought by the University of Pittsburgh and introduced as "America's best loved violinist, whom it is an honor to present again."

TOLEDO BREAKS RECORDS

Toledo, Ohio, last May Gray-Lhevinne gave a series of five recitals, and in October the series she gave in that city was heard by 18,300 said the Times of October 10, 1926, after her eighth Toledo appearance: "Not alone by her mastery of the violin—not alone by her personality—not alone by her dramatic ability—not alone by her possession of a far reaching, sweetly toned speaking voice—but all combined makes her the world's foremost woman violinist."

THIRD YOUNGSTOWN, OHIO RETURN

Again at Youngstown, Ohio, Gray-Lhevinne was heard by more than 4,000 and is being brought back for the third time in February.

On February 2, over 1,200 people heard Estelle Gray-Lhevinne at Youngstown. The musical elite came from Alliance (where she gave two concerts in October), Akron, Canton, and other points. It was a distinguished assembly and the violinist gave a fine program which grew to twenty-eight compositions owing to the intense enthusiasm. The artist gave the Handel sonata, Tschaikowsky concerto, Saint-Saens Rondo Capriccioso, Vieuxtemps Fantaisie Appassionata, besides many novel gems. The concert was endorsed by the Monday Musical Club, of which Eleanor Hudy is the president and Mrs. Austin Gilin chairman of program.

In introducing the violinist of the evening, Dr. Kirby announced: "Tonight, February 2, happens to be the birthday of three of the world's greatest violinists: Fritz Kreisler, an Austrian; Jascha Heifetz, a Russian, and Estelle Gray-Lhevinne, an American, who is the greatest of all women violinists. It seems as if February 2 is a special date which proves great violinists are born, not made."

MORE THAN 6,000 ATTENDED AT NEWARK, N. J.

Newark, N. J., had a series in May attended by over 6,000 and when Gray-Lhevinne returned there in November she was heard by 14,586.

GREAT OVATION AT COLUMBUS, OHIO

On November 5, Gray-Lhevinne, drew an audience of many thousands to Columbus, Ohio, taxing the capacity of Memorial Hall, she was heralded in the Columbus Press as "the greatest living woman violinist."

A unique honor was paid Gray-Lhevinne by the presence on the platform of twenty-five university and college presidents, who were charmed by her recital which they had come from all parts of Ohio and nearby states to hear. Other artists besides Gray-Lhevinne, who appeared in Memorial Hall, Columbus, during November, were Chaliapin and his opera company in Mozart's Figaro, the Ukrainian chorus, Mischa Elman String Quartet, Gigli, and Giannini.

MANY THOUSANDS AT TROY, N. Y.

A notable series was given in Troy, N. Y., which was attended by 6,280, which created a new record in that city.

POUGHKEEPSIE BRINGS THOUSANDS TO HEAR HER

Four thousand seven hundred and fifty heard Gray-Lhevinne in Poughkeepsie, N. Y., in her series there, on November 30 and December 1.

BETHLEHEM SERIES OF FIVE RECITALS

An interesting series of recitals was given by Gray-Lhevinne in Bethlehem, Pa., where she was heard by 4,750 people. The Bethlehem Globe Times of November 23 said in a front page column review: "Local music lovers were given a rare treat by Estelle Gray-Lhevinne, under the auspices of George E. Hubbard, director of music. Mme. Gray-Lhevinne charmed her audience with her masterly technique, her heart-stirring melodies and vivid personality. Before each of the selections she told some unique incident in connection with the music in a manner as refreshing as she played it, so that her renditions had a real human touch."

The Allentown, Pa. Morning Call of November 23 had this to say: "Audience was inspired and delighted with the rare artistry and performance of Mme. Gray-Lhevinne, noted violinist, under the auspices of Community Concert Course in Bethlehem."

MONTCLAIR SUCCESS

On November 16 Estelle Gray-Lhevinne had an outstanding success at her recital in the Montclair, N. J., Unity Symphony Series. Although there was a downpour, more than a thousand eager listeners heard Gray-Lhevinne in a delightful program. Unity Institute is presenting this season a splendid series of concerts, including Lucrezia Bori, Efreim Zimbalist, Boston Symphony, Mary Lewis, Lawrence Tibbett, Pablo Casals and Ossip Gabrilowitsch, Roland Hayes, Sigrid Onegin, New York Symphony with Walter

Damrosch, Estelle Gray-Lhevinne, New York Symphony again, Percy Grainger, and Louis Graveure.

The Montclair Times of November 17 said in review: "Although yesterday's weather was very inclement, an audience of over 1,000 attended the first recital given in Montclair by Estelle Gray-Lhevinne, who is regarded as the outstanding violin personality of the day."

"That those in the audience knew they were listening to an artist of the greatest charm was evidenced early by the applause accorded Mme. Gray-Lhevinne."

"The artist showed her complete mastery of the violin—the Tschaikowsky concerto was beautifully played. The tremendous technique of the artist was strikingly shown, delicate tracery, crystal clear harmonies, showed a beauty of effect difficult to approach. Mme. Gray-Lhevinne is an artist of great charm and unique personality. Gray-Lhevinne comes between two appearances of the New York Symphony Orchestra, with Walter Damrosch. The Symphony series will close with Percy Grainger and Louis Graveure."

DELIGHTS IN WILLIAMSPORT

On October 21 she played in Williamsport, Pa., considered as a "key city" and where she was received with enthusiasm. This was a return engagement for the violinist which was granted to the Williamsport public because of many requests, and it opened the city's artistic series. An audience of over 1,500 greeted the popular violinist's return and an ovation was tendered her at the close of the recital. The Williamsport, Pa., Sun, in commenting on the work of Gray-Lhevinne, said: "Mme. Estelle Gray-Lhevinne, probably the greatest woman violinist since the death of Maud Powell, opened the artist course last evening. A large audience attended and attested the appreciation of Mme. Gray-Lhevinne's superb artistry by their response at her return engagement. . . . Last evening at the close of her concert a cheer was given in appreciation and admiration of the artist. . . ." The Williamsport Gazette and Bulletin states in part: "The program was well built, the selections being chosen to appeal to all types of listeners. . . . The artist possesses a beautiful singing tone, full of rich quality and warmth. Her technique was superb. She makes the exceedingly difficult numbers she plays seem simple to understand."

She was hailed by press as greatest of all women violinists in Williamsport.

1,500 IN AMSTERDAM AUDIENCE

So great was the demand to hear Gray-Lhevinne at Amsterdam, N. Y., December 8, that seats were put on the stage and behind the scenes, and still a mob crowded the hall trying to hear the popular star. Frank Jetter, local impresario, was so delighted with the program that he exclaimed: "That was the very best recital I have ever heard." He has brought to Amsterdam, besides Gray-Lhevinne, many of the world's stars and this season includes in the series Hans Kindler, Braslau, the Dennis-Shawn production, Claire Dux, and Hulda Lashanska.

The Amsterdam Evening Record of December 9 headed a review with: "Immense Throng at Music Event Enjoys Mme. Gray-Lhevinne's Recital. . . . One of the largest and most enthusiastic audiences ever assembled in this city to



GRAY-LHEVINNE

on the steps of Memorial Hall, Columbus, Ohio, where she achieved a phenomenal success on November 5, 1926.



ESTELLE GRAY-LHEVINNE AND HER SON, LADDIE GRAY

hear a single musical attraction listened to Estelle Gray-Lhevinne, the world's greatest woman violinist, crowded every available space in the auditorium, including the stage. Mme. Gray-Lhevinne's charming personality at once captivated. She was at all times complete master of her instrument, expressing a deep knowledge of musical values, displaying a brilliant and faultless technique, surety and accuracy of tone, contrasting an exquisite delicacy of lighter phrasing with the power and majesty of heavier chord work as occasion demanded. But it was not the technical skill which so held the large audience, but the friendly and personal manner in which the violinist presented her program, putting the audience in the desired mood for the music." The above was part of a review written by Frank Jetter.

"THE GREATEST VIOLINIST TO APPEAR HERE"

The Glen Falls, N. Y., Post Star (December 8), had the following to say: "Audience charmed by Gray-Lhevinne. Musically inclined were privileged last evening to hear the greatest violinist to appear in this place in the memory of the oldest inhabitant, Estelle Gray-Lhevinne. She appeared before a large audience and to say that those who attended were pleased would indeed be using a mild term."

"Intimate relation to her audience won appreciation and her masterly bowing charmed every hearer. For a few moments after she left the platform the storm of applause

continued and as it died away persons sat to wonder just what made the violinist so different.

"The audience was simply carried away by a class of music which is usually 'over the heads' of many in the crowd. Yet those great classics did not seem at all intricate or even difficult because of the consummate art of the little violinist who stood before them. . . . A return engagement of this great master of the violin would be welcomed by a capacity audience at no distant date."

1,800 AT SCHENECTADY AND OVER 1,300 AT ALBANY, N. Y.

More than 1,800 heard her at Schenectady, N. Y., on December 8, and the reviews there hailed this star as one who interested all hearers in a manner so much more intense than any before heard in that city that she made a real sensation. On December 2 she thrilled Albany.

RETURNS TO ROCHESTER

In December she returned to Rochester, N. Y., and was heard this time by close to 8,000. Gray-Lhevinne had given two previous series in that city in the last year and a half.

MORGANTOWN, W. VA., HAS 2,895 LISTENERS

On the afternoon and evening of November 11, Gray-Lhevinne drew capacity audiences in Morgantown, W. Va., which were held spellbound. The Morgantown, W. Va., New Dominion and The Post both said: "She is the greatest woman violinist today."

RETURNS TO WASHINGTON

On December 12 a capacity audience of 1,175 greeted the return of Gray-Lhevinne to Washington, Pa.

ANOTHER ERIE, PA. RETURN

Gray-Lhevinne has been engaged for February, 1927, to give her fifth Erie (Pa.) recital. She was first brought to that city by the late Eva McCoy on the series which included Paylowa, Louis Graveure, the Flonzaley Quartet, Ethel Haydn, Zimbalist, Grainger and Schumann-Heink. Gray-Lhevinne's last recital at Erie, early this year, attracted over 1,400 people.

RETURNS TO MANY COLLEGES AND UNIVERSITIES

In July and again on October 22, Gray-Lhevinne returned to the Bloomsburg, Pa. State Normal College, which books an important artist series yearly.

At Heidelberg University, Tiffin, Ohio, on October 22, at Bowling Green on October 25, and at Athens, Ohio, and the Ohio Northwestern University at Ada, October 12, this artist was given ovations. At the University of Pitt, the college band came out enthusiastically to greet her return.

THIRD RETURN TO HARRISBURG

Again this popular artist was welcomed back to the state capital of Pennsylvania.

Said the Harrisburg (Pa.) Patriot: "Using a miraculous bow with astonishing strength, Mme. Gray-Lhevinne, one of the greatest women violinists appeared at Chestnut Street Auditorium in one of her rare, original daring programs that appealed to the musically educated, the portion who had no musical training, and the student who was deep in study of the classics."

The Telegraph commented: "She ranks with the best the concert stage offers—of Mme. Gray-Lhevinne's artistry there can be no question. She showed in every number last night a delightful sense of interpretative ability and in her technic she was thoroughly and delightfully sensitive."

DUNKIRK, N. Y. REPEAT DRAWS 1,900

When Gray-Lhevinne returned by popular request to Dunkirk, N. Y., she gave two recitals to record crowds in October last.

During the May Music Week, Gray-Lhevinne gave twenty-one recitals, at special hours of the day, to satisfy the desire of the special music festival committees to include Gray-Lhevinne in their national music week events. Under the auspices of the Conservatory of Music of Bluffton College, N. Y., this violinist was heard by 1,450 people.

SERIES UNDER UNIVERSITY OF MUSIC

During May Music Week, Gray-Lhevinne gave a series of four recitals at Warren, Ohio, being presented by Lynn Dana, president of the Dana Musical University, which has an enrollment of 1,800 music students from all over the country.

During Music Week, Gray-Lhevinne gave a series of four concerts at Lakewood, Ohio, to capacity audiences. She appeals not alone to the small handful of educated musicians one finds in each community and who are only interested in analyzing the heaviest classics (after all, these folk are so few in number), but she also aims to interest the great mass of the public.

No one is just like Gray-Lhevinne. She is a unique personality and as records of facts and figures prove, her popularity and success seem to know no bounds. R. L.

Bonelli's First Rigoletto in Chicago

When Richard Bonelli, young American baritone of the Chicago Civic Opera Company, recently sang the title role in Rigoletto for the first time in that city he received some extraordinary notices from the critics. The Chicago Journal in particular gave him a detailed and intelligent notice: "Richard Bonelli's first local performance in the name part of Rigoletto may have had elements of youthfulness, for the role is both big and antiquated enough to be one of the most ticklish in all the operatic repertoire. But in its conception, and in its details, it was peculiarly commanding. . . . This strikingly gifted baritone lost no opportunity to seize upon the elements in his text which would heighten the dramatic value of the role or serve for the building up of an effective stage character. He has genius in declamation, and he employed his fine, rich voice, drenched as it is with opulent color, with more variety of shading than he has ever achieved here before. . . . In his first season with the Chicago Opera, last winter, he proved to be an unusually satisfying singer. His performances this year suggest he has by no means neared the limits of a talent which embraces both distinguished vocalism and fine acting. An unusually interesting aspect of his performance Saturday was that it was made in terms readily understandable among Americans, and his decided hint that there may yet be a genuinely American style of operatic workmanship is by far the greatest impetus our patriotic movement in art has been given in many seasons."

Walter Edelstein to Make Debut

Walter Edelstein, who makes his debut as a concert artist in Aeolian Hall, January 9, is a Brooklyn boy, not only born

and bred there, but also a present resident of that city. He is a graduate of the Eastern District High School and the Damrosch school of music, where he studied under the great Franz Kneisel. Upon the advice of that master he went abroad to continue his studies. At Fontainebleau Conservatory he took the highest honors attainable, first prize for violin and the honor of playing for the grand old master, Eugen Ysaye, winning his commendation. Through the enterprise of the Studio Guild he was recently heard on the air from station WOR.

Hilda Reiter in Opera and Concert

Hilda Reiter has been engaged for four operas, three with the Philadelphia Civic Opera and one—Babes in Toyland—with the same company in conjunction with the Matinee Musical Club. On November 21 Miss Reiter was soloist at the Friendly Church in Philadelphia, and on November 27 she was heard at a musicale at Willow Grove. The following day, November 28, she sang at St. John's M. E. Church and on November 30 was heard with the Phillips Jenkins Singers at the Matinee Musical Club concert. December 2 the soprano appeared in recital at Witherspoon Hall with Erminio Ialacci, tenor, and Romeo Cella, cellist, and the preceding day she sang at Drexel Institute. December 4 found her in Pennington, N. J., and December 13 fulfilling an engagement for the Ridley Park Women's Club. December 16 Miss Reiter sang Stephano in Romeo and Juliet, and two days later she appeared in Babes in Toyland. Her forthcoming engagements include Nella in Gianni Schicci and Lieschen in Der Ring des Polycrates, a German opera which it is said has never been given in this country before.

Suzanne Keener a Busy Artist

Suzanne Keener, charming coloratura soprano, opened her season at the University of Virginia, Charlottesville, Va., on October 7, in a delightful costume recital. With three months of the present season past, Miss Keener already has filled to date twenty-nine concerts, which has meant constant traveling. A two weeks' vacation now is being enjoyed over the

holiday season at her home in Miami, Fla., and then she will be off again to fulfill her remaining twenty-two concerts, commencing at Greenville, Tenn. The states of Kansas, Missouri, Texas, Oklahoma and Iowa lay claim to this artist, for she has appeared in thirty-nine recitals during the past two years in this territory alone, and twelve concerts already have been contracted for by her manager, Calvin M. Franklin, with the Horner & Witte Concert Bureau of Kansas City for the 1927-28 season. She will make a Pacific Coast tour next season. This year Miss Keener is appearing in French, Scandinavian, Russian and Colonial costumes, and songs, and next year will add a Spanish group to her program, appearing in the native costume.

Master Institute to Have Summer School in Moriah, N. Y.

In answer to the increasing demand for summer courses which will enable students to spend their vacations profitably and also enable teachers to take special pedagogical courses, the Master Institute of United Arts of New York announces the formation of a school in Moriah, N. Y., beginning July 1 and continuing for six weeks. The summer session will follow in its outline the work pursued at the Institute during the winter months, which includes the departments of music, painting, sculpture, architecture, opera class, ballet, drama and lectures in all branches. Supplementing the regular courses, there will be lectures, concerts and exhibitions, so that the students will have ample opportunity for cultural activities.

The site which has been chosen for the center is in the Adirondacks. Ideally situated near Lake Champlain, Moriah affords a view across the Green Mountains into Vermont, and for beauty of landscape is perhaps unsurpassed in the Adirondacks. Near Port Henry, N. Y., it is easily accessible by railroad or boat. There also is opportunity for numerous summer recreations in addition to the studies, so that it will be possible to combine vacation with work.

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MUSIC ON THE PACIFIC SLOPE

LOS ANGELES, CAL.

LOS ANGELES, CAL.—The fourth "Pop" concert, December 12, drew the usual crowd. The Philharmonic Orchestra, under Walter Henry Rothwell, played a popular but classic program at the Philharmonic Auditorium. Opening with Bach's Prelude, Choral and Fugue, arranged by Abert, the orchestra wove a spell around the audience and called forth spontaneous and vociferous applause. The Saint-Saëns symphonic poem, No. 1, Le Rouet d'Omphale, op. 36, which followed, was even more popular and deservedly so for seldom does it receive so finished a presentation. The Goldmark Scherzo, op. 45, was heard very recently on a symphony program but was received with even louder acclaim than on the previous playing. The final number, Tchaikowsky's 1812 Overture was performed in such a masterly manner that the very atmosphere of battle flowed over the hearers. The soloist of the day was Parish Williams, baritone, who sang two arias, one from Mozart's Don Giovanni and the other from Massenet's Herodiade. Mr. Williams made his musical start from Los Angeles. He has a full round voice, evenly developed and uses it with a fine sense of tone values. He gave the impression of great reserve power and volume. He received a flattering amount of applause and finally sang Wagner's Evening Star as an encore. The orchestral accompaniments were beautifully submerged and gave fine support to the singer.

L. E. Behymer presented Paul Kochanski, violinist, at the Philharmonic Auditorium, December 14, as the fifth artist of his Tuesday evening course. While practically a show program, calling for more technical virtuosity than temperament, the very old was balanced against the very new, with a nice sense of contrast. Technically there seemed to be no limit to what he could do with his "Strad," and in the Bach concerto for the violin, with which he opened, and the Hebrew Melody by Achron later on, he showed a touch of the more soulful qualities of which he is master. Chant de Rozane and Notturmo by Szymanowski, arranged by Kochanski, were attractive numbers, as were also four Stravinsky numbers dedicated to the violinist. The enthusiasm of the audience was generously rewarded with encores. Pierre Luboshutz was a remarkable accompanist.

The Thursday Evening Artist Course, arranged by L. E. Behymer, had Julia Claussen as the attraction. She presented an impressive program and showed herself to be pre-eminent in both operatic style and as a recitalist, which is unusual. Her mezzo-soprano voice is sympathetic, resonant and powerful, and she sang two operatic arias in a masterly manner. Another highlight was her singing of Schubert's Erl-King, Jungfrau under Lind by Peterson-Berger, and Liljekon-valje by Palmgren. Two Scandinavian songs were also well received. The two Beethoven songs, Der Kuss and Wonne Der Sehnmuth, were beautifully sung. Alice Bracey Taylor was a more than adequate accompanist.

The Los Angeles Trio gave a program of classic and modern composers at the Biltmore, the second of its eleventh season of chamber music, which upheld the high standard always maintained by this group. The program opened with Beethoven's Geistes Trio, No. 5, in D major, which was the most beautiful of the evening and was played with a reverential artistry which made a fine tribute to the master as was intended, commemorating the anniversary of his death. The trio consists of May MacDonald Hope, pianist; Ilya Bronson, cellist, and David Crockov, violinist.

The Russian baritone, Vasily Gromakovsky, made his first American appearance at the Biltmore Ballroom, December 12, in a varied program. He had an audience consisting of the brightest social and musical lights of the city.

Ernest Gonsales presented his pupils in an interesting program, December 14, at the Elbel Club Auditorium. They were assisted by several singers and a flutist.

The presentation of Saint-Saëns's Christmas Oratorio as the annual Christmas program of the University Choral Club of the University of California, Southern Branch, took place at Mills Spaulgh Auditorium under the direction of Squire Coop, head of the music department, on December 15. It was sung in the original Latin and the soloists were from the university.

Grace Wood Jess, singer of folk songs in costume, sang recently in Glendale, Anaheim and Santa Anna.

Fannie Dillon, pianist and composer, is in New York to hear the presentation of her new song cycle, Skylines and Silences.

Margaret Arnold, artist-pupil of Francis Kendig, gave a difficult and well chosen program, December 11. B. L. H.

SACRAMENTO, CAL.

SACRAMENTO, CAL.—No more interesting factor in the growth of Sacramento is to be found than the McNeill Club, a male chorus which was organized thirty-nine years ago by John McNeill. This first concert of this season was especially interesting as, owing to the death of Percy Dow,

the club's director for the past seven years, there was a new wielder of the baton in the person of one Frank T. Smith from our neighboring city, Stockton. This young and exceedingly enthusiastic musician holds the men in the hollow of his hand, and the ensemble bordered on perfection. There was a tonal quality and balance that have seldom been heard in this city. Smith knows his music and, what is more, he thoroughly captivates his men so that they anticipate and share to the utmost in his enthusiasm and seriousness. The violinist, Glen Halik, is from the faculty of the Music School of the College of the Pacific of Stockton. He is a cultured player and has a splendid technical equipment. In the Rondo Capriccioso of Saint-Saëns he gave full evidence of a thorough schooling and a gift of musical understanding.

The first concert of the twelfth season of the Schubert Club took place at the Tuesday Club before a large audience. The club's new director, Henry L. Perry of San Francisco, chose for his initial bow to Sacramentans Haydn's Creation and it was given an excellent reading with the regular membership of sixty-five voices. The special solos were taken by three visiting artists: Mrs. Lorna Larchmund, soprano; Hugh J. Williams, tenor, and Austin Black, bass, whose splendid singing and understanding of their work went a long way towards making the oratorio performance a thing long to be remembered. Perry is a calm and non-demonstrative leader who knows the work and gets his singers to respond to his wishes without need-

under the management of L. D. Frey, brought Julia Claussen to the Municipal Auditorium to be greeted by an almost capacity house. Mme. Claussen's first appearance in Long Beach will be by no means her last, judging from the enthusiastic response to her beautiful singing. She surprised all hearers with the range and beauty of her voice.

The third session of the Opera Reading Club of Long Beach, with Dr. Conrad Nagel as lecturer-pianist, heard a remarkable interpretation of Samson et Delilah (Saint-Saëns) with Mrs. James Cox Savary as the chief attraction in the role of Delilah. Dan Gridley was an able Samson; Rolla Alford, tenor, High Priest of Dagon, and Frank Gieger, basso, Abimelech and the old Hebrew. Mrs. Savary's rendition of the lovely arias was most artistic and sung clearly and sympathetically.

Ethel Hall Dickey is now in charge of the piano department of the Virginia School.

The Cadman Choral Club, Rolla Alford director, presented The Sunset Trail, Charles Wakefield Cadman's two-act opera, December 3, at the Immanuel Baptist Church. Eva Anderson was in charge of the orchestra and Captain Weims was stage director.

Ruth Foster Herman, contralto, and Larelle Latourette Chae, pianist, were joint hostesses at a recent musical studio tea. They were assisted by Gladys Whitman of Los Angeles, interpretive reader and pianist. Different European countries were represented in the groups of selections offered. M. T. H.

PORTLAND, ORE.

PORTLAND, ORE.—Paul Kochanski, violinist, played Tchaikowsky's D major concerto, with the Portland Symphony Orchestra on December 6, Willem van Hoogstraten conducting. The violinist drew many enthusiastic recalls. Strauss' tone poem, Death and Transfiguration, also was admirably conducted by Mr. van Hoogstraten. Other well liked numbers were Smetana's overture to The Bartered Bride, two movements from Goldmark's first symphony and Tchaikowsky's March Slav. As usual the Public Auditorium was crowded.

The Ukrainian National Chorus, Alexander Koshetz, director, won a real ovation at the Public Auditorium, December 10. The chorus, which was brought here by the Elwyn Concert Bureau, reminds one of a large organ playing beautiful melodies. Max Pollikoff, an excellent violinist, and his accompanist, Joseph Barsky, assisted.

Albert Spalding, violinist, appearing in the Elwyn Artist Series, scored another success at the Public Auditorium. With Andre Benoist at the piano, Mr. Spalding offered Brahms' sonata in D minor. The whole program was an artistic treat.

Lucrezia Bori, Metropolitan soprano, booked by the Elwyn Concert Bureau, met with a demonstrative reception at the Public Auditorium. Two effective numbers were Schubert's Mio Ben Ricordati and the aria from Charpentier's Louise. Frederick Bristol was the accompanist. J. R. O.

BERKELEY, CAL.

BERKELEY, CAL.—The second concert of the San Francisco Symphony Series was given in Harmon Gymnasium, Alfred Hertz conducting. The Eroica Symphony of Beethoven opened the program, followed by Wagner's Waldweben. The Mendelssohn Ruy Blas Overture concluded the program.

The Berkeley Piano Club gave a program of Eighteenth Century music with Seta Stewart, Elizabeth Simpson, Mrs. John Chandler and Mrs. Orrin McMurray as soloists. At a later date the club offered a Slavic program, featuring two piano numbers from Rachmaninoff and Arensky, and vocal duets from Rubinstein.

Mischa Elman and his string quartet opened the Berkeley Musical Association series of winter concerts. A capacity audience welcomed this new organization with enthusiasm.

Lawrence Strauss, just returned from flattering appearances abroad, gave a song recital at the Berkeley Playhouse. The program opened with a Brahms group and closed with six ultra-modern compositions in English, which Mr. Strauss interpreted with rare intelligence and feeling. Elizabeth Alexander was an excellent accompanist.

Compositions by Josephine Crew Aylwin and Derrick Norman Lehmer were given on a program arranged by Elizabeth Simpson for the League of American Penwomen at the Berkeley Piano Club. Mrs. Aylwin's compositions were played by Mertiana Towler and Orley See, while Mr. Lehmer interpreted his own songs which are founded on Indian themes. H. M. R.

LODI, CAL.

LODI, CAL.—On December 6, in the High School Auditorium, the Lodi Oratorio Society gave its third annual presentation of Handel's Messiah before a delighted audience. To quote the Lodi News, "There were 160 singers, grouped in four divisions according to their voices; thirty-four musicians in the Symphony Orchestra, which played the accompaniments, and J. Russell Bodley, director. There was perfect discipline. Every shading in tempo and tone,

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less show, yet he is imbued with fire and the utmost knowledge of grandeur and dynamics upon the proper occasions. Before the performance the audience was requested to stand during the playing of Handel's Largo on the huge pipe organ by the club's accompanist, Maude MacSwain and Mrs. Irvin Engler, in memory of the club's former director, Percy A. R. Dow, who died last summer.

The ninth concert of the Sacramento Municipal Symphony Orchestra took place before an audience of about 1,600 people. Franz Dicks, who was formerly with the Minneapolis Symphony Orchestra, has been the director ever since the orchestra started; in fact he was the father of a small organization which did such admirable work that the city management was struck with the idea of using it as a nucleus of a municipal organization with the present result, which is a great credit to this city. Dicks is popular with his players and is an untiring worker with them as the program well indicates. The orchestra numbers seventy players, who were assisted by Kajotán Attl, harpist of the San Francisco Symphony, and Mrs. Scott Goodrich, of Sacramento, contralto. Attl is a fine player and his solos were perfection in artistry. Mrs. Goodrich has a deep contralto which never fails to please her audiences. O.

LONG BEACH, CAL.

LONG BEACH, CAL.—Three concerts of unusual interest in less than twenty-four hours kept Long Beach music lovers on the jump trying to "cover" all three. The first of these, that of Emil Rousseau, French-American dramatic tenor, under the auspices of the Seven Arts Society of which Kathryn Coffield is manager, was held in the salon of the Virginia Hotel, December 1. Mr. Rousseau, with Ralph Bennett as accompanist, presented a varied and interesting program of modern songs. Mr. Rousseau's interpretation was at all times interesting, and his voice was both pleasing and under good control. A number of clever little encores and a group of piano numbers by Mr. Bennett rounded the program.

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crescendo, diminuendo—all controlled, all flowed from the tip of the director's baton with unerring precision, either for the finer nuances of the solo or the great full-volume choral phrases. There was a mellow rounded perfection of utterance, a precision and a verve of attack characterizing the great performance throughout the evening."

The soloists were Mrs. K. Weller Daniels, soprano; Mrs. Clarence Dow, contralto; J. Henry Welton, tenor, and Frederic Roehr, basso. They were all infinitely suited to their parts and gave their various selections with beauty of voice and sincerity of purpose. Oscar Erpenstein was the accompanist. K. Weller Daniels deserves special praise for the success of the event. The Lodi News said of him: "K. Weller Daniels, the manager, merits credit in connection with the concert, for when he was elected to office last spring his first thought was to increase the chorus membership and then arrange an orchestra of whatever size available good players would make. He met with some obstacles, but not so great but that they were overcome readily and his efforts were rewarded by the fine harmonies and melodies prevalent during the whole concert."

Last year the Oratorio Society sang the Messiah with fifty-one Lodi people, augmented by thirty-five singers from a college nearby. When Mr. Daniels was elected manager he increased the society to 100 voices, but it kept on growing until when the first concert of the Messiah was given this season, 160 Lodians, the capacity of the stage, participated in the chorus without assistance except for the soloists and a few orchestra players from the college. Instead of two pianos, or one piano and an organ as was used last year for accompaniment, out of local talent a thirty-four piece symphony orchestra was organized. The society is now on a self supporting basis.

Florence Macbeth's Heavy Season

Just completing a long and arduous concert tour, extending from the Gulf to the Northwestern States, Florence Macbeth has again rejoined the Chicago Civic Opera Company for her annual appearances in some of the roles with which her name has become associated.

Miss Macbeth's opening performance in La Sonnambula was one of the outstanding events of the Chicago season. The critics were unanimous in their praise of her exquisite singing and fine acting. In addition, there will be the usual Rosinas, Gildas and Lucias, and they will have to be crowded into a short space of time for the popular soprano has an unusually heavy concert list which must



TWO NOTED SONGBIRDS—

Florence Macbeth and Tito Schipa, both of the Chicago Civic Opera Company.

have its modicum of time and must be taken up immediately after the turn of the year.

Miss Macbeth's concert clientele is by no means confined to the Middle West where by her fine operatic achievements she has earned so much fame, for after a series of concerts in South Dakota, Minnesota, Iowa and Michigan, she wings her way to the Sunny South through Texas and Alabama to Florida, stopping off at among other cities, Houston, Dallas, Dennison and Mobile, before appearances at Miami, St. Petersburg, Lakeland and Tallahassee.

Owing to the heavy demand throughout the country, Miss Macbeth is not scheduled to give any recital in New York this season, so that her appearance at Brooklyn with the Philomela Club in April will be the only opportunity Gotham's music lovers will have to hear her.

Dilling Wins President's Smile

A notable gathering was present at the White House on December 2 when Mildred Dilling appeared in joint recital with Reinald Werrenrath. Most notable among those present was President Coolidge, who showed his appreciation of Miss Dilling's art by favoring her with his rare smile. Of the artist's selections the President particularly enjoyed Rennie's Contemplation, The Fountain by Zabel, and a French folk song, Le bon petit roi d'Yvetot. These were also the favorites of General Pershing, who greeted Miss Dilling enthusiastically, not only for her charming performance but also for her work as an A.E.F. Girl.

Diaz and Salzedo with Boston Philharmonic

At the Boston Philharmonic concert, January 23, Ethel Leginska conductor, Rafael Diaz, Metropolitan Opera tenor, and Carlos Salzedo, harpist, will be the soloists. Mr. Diaz' selection will be the Astronomer's Song of Rimsky-Korsakoff and Mr. Salzedo's contribution will be a composition of his own, a symphonic poem, The Enchanted Isle. Miss Leginska has chosen as her symphonic selections Schubert's Unfinished Symphony, Wolf-Ferrari's overture to the Secrets of Suzanne, and the Wagner overture to Rienzi.

Crooks' Program "Unhackneyed"

"Richard Crooks offered a program of rare musical value and one which showed his vocal resources to the best advantage. His German group was refreshingly unhackneyed." This was the comment made by Wilhard Clark, of the Springfield, Mass., Union, following the recital recently given by Richard Crooks at Smith College, Northampton, Mass.



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ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Wichita, Kans., Jan. 20; Savannah, Ga., March 15.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

LA VERNE C. FLEETWOOD, 1344 Spaulding Ave. Studio: Hollywood Women's Club, 7078 Hollywood Boulevard, Hollywood, Calif.

IDA GARDNER, 17 East 6th Street, Tulsa, Okla.

GLADYS MARSALIS GLENN, 1605 Tyler Street, Amarillo, Tex. February 1st, Amarillo.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio; Little Rock, Arkansas, April; Dallas, Texas, June; Cleveland, Ohio, July; Fayetteville, Arkansas, August.

FLORENCE ELIZABETH GRASLE, Lansing Conservatory of Music, Lansing, Mich. Jan. 15, 1927.

MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore.

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ACROSS THE COUNTRY

Allentown, Pa.—The first concert of the Allentown Symphony Orchestra was a pronounced success. The Surprise Symphony, a Lully Suite, and the Grieg concerto were the more important numbers. Earl Laros of Easton was the soloist and he gave a very interesting reading of the Grieg work.

The Matzenauer recital, sponsored by Sol Unger and Robert Melcher, brought out a large and enthusiastic audience. Lillian Hunsicker contributed a group of songs to the program.

An interesting program of Christmas music was given at the monthly meeting of the Music Club at the home of Mrs. Daniel Kocher. Mrs. Warren Acker, Mrs. Preston Barba, Mrs. Nimson Eckert, Bertha Fegley, Mrs. Alexander Keech, Stella Landis, Mrs. J. C. Shumberger and Mrs. Harry Ziegenfuss took part in the program. H. N.

Atlanta, Ga.—Mu Omega Chapter of Mu Phi Epsilon, National Honorary Musical Sorority, was installed in the Atlanta Conservatory of Music by the national treasurer, Mary Whitson, who is a member of the faculty of Brenau College School of Music. This addition brings the number of active chapters up to forty-eight. Besides the active chapters the sorority now counts twenty active alumnae clubs which are located in many of the large cities and towns of the country. H.

Baldwin, Kans.—A number of prominent citizens of Baldwin City met in Centenary Hall, Baker University, and organized the Baldwin Festival Association with the following officers: president, F. M. Hartley; vice-president, Mrs. Julius Smith; secretary, Mrs. Howard Campbell, and treasurer, Mr. Bacon. The purpose of this organization is to promote and foster the best musical interests of Baldwin Community. The association will sponsor a series of two concerts this winter. On January 19 will be presented the violinist, Sascha Jacobsen, and on March 18 the pianist, Mischa Levitzki. Prof. Frank Earl Marsh, Jr., dean of Baker University Conservatory of Music, was elected director of the Music Festival which is to be held in Taylor Gymnasium, Baker University, April 18 to 24. C.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Erie, Pa.—Piano pupils of Thelka Abbott gave an attractive program at the Abbott Studio recently.

Gladys M. Stein presented several young piano pupils in

a recital. Beatrice Heberlein, violinist, and Doris Christensen, reader, assisted.

Pupils from the intermediate department of the Erie Conservatory appeared in a recital, the program being a varied and interesting one.

Ernestine Schumann-Heink was the attraction offered by the Erie Concert Course on December 1. A large and enthusiastic audience welcomed the artist at her farewell concert here, and gave evidence of their enjoyment of the program.

Anna Bruder, teacher of piano, presented her pupils in a studio recital recently. G. S.

Fort Smith, Ark.—The United States Navy Band, under direction of Lieut. Charles Benter and sponsored by the Fort Smith Lions Club, gave an afternoon concert outdoors, November 22. Both evening concerts attracted full houses and each included, besides a xylophone solo by L. J. Goucher and a cornet solo by G. De Giorgio, eight numbers and generous encores by the full band of fifty pieces.

The first Sunday afternoon concert of the fall season was well received by a large audience at the Joie Theater, when a number of local artists appeared on a well chosen program, under the auspices of the Women's Circles of the First Presbyterian church. Dora Thomasson Hoffman, soprano, and Paul Thompson, baritone, were the vocalists; Clarence Burg and John Garner, the piano soloists, and Maurice Perdeyn, violin soloist, whose offerings, with a group of numbers by the Kiwanis Quartet, composed of W. A. Tholen, J. Harley Waldron, Paul Thompson and Robert Weaver completed the program.

Lola Gibson, Gladys Mai Davidson, Tom Ryan, Doyné Wilson and the Kiwanis Quartet gave a Sunday afternoon concert at Midland Heights Methodist Church recently.

Mrs. D. C. Smith, Fort Smith vocalist, and Clarence Burg, Fort Smith pianist, gave a pleasing recital at Poteau under the auspices of the Musical Arts Society.

Dora Thomasson Hoffman, soprano; Francis Cunkle, organist who recently returned to Fort Smith after four years of study in St. Louis, these assisted by the Kiwanis Quartet, gave a program at the Van Buren First Methodist Episcopal Church South.

The Dixie Girls Kitchen Cabinet Band, a unique organization under the direction of Mrs. Win McCann of Spiro, presented two benefit programs at the Joie Theater, the proceeds going to Spiro Schools and Lewis Tilles Park for Children.

A recent meeting of the Musical Coterie at Carnegie Library was under the leadership of Hattie May Butterfield, another under leadership of Gladys Krone, and a third under Mrs. Lucien Sabin.

The Mozart Junior Music Club, recently organized at the Southwestern Studios of Musical Art, has had a number of interesting meetings this fall.

The Peabody School Orchestra appeared at a recent meeting of the local Lions Club.

Mrs. George B. Yadon and Luretha Leming presented a group of piano and violin pupils in recital at the studio of Mrs. Yadon.

The first of the monthly recitals, given at the Clarence Burg Studios, offered piano pupils of the school assisted by Virginia Dobyns, vocal pupil of Mrs. D. C. Smith; the second was also by pupils of the school, assisted by Olga Tidwell, soprano pupil of Lola Gibson Deaton.

Pupils of Benedictine Conservatory of Music gave the first of the regular recitals presented every six weeks at St. Boniface Hall.

Two piano students of Fort Smith won honors at the State Fair in Little Rock. Tom Ryan, thirteen years old, pupil of Pearl Jarrard of Southwestern Studios of Musical Art, won first place in the twelve-to-sixteen-year-old group, and Virginia Robinson, twelve years old, pupil of Hattie May Butterfield, also of Southwestern Studios, won third place in the same group.

Mrs. H. J. Dorner and twelve members of the Fort Smith Boys Harmonica Band also brought home two prizes from the State Fair. No prizes were given for group playing, but the band was heard by thousands of visitors at the fair, including Mr. Gunn, professional harmonica player, who said they gave as fine group work as he had ever heard. Milton Kessler won second prize and Bruce Greenlee won fourth prize in the individual player's contest.

Mr. and Mrs. William Worth Bailey, Rebecca Eichbaum, Hattie May Butterfield and Elizabeth Price Coffey attended State Convention of Arkansas Music Teachers at Little Rock in November.

The newly organized Fort Smith Civic Concert Club has selected Clarence Burg, president; Joe Leming, vice-president, and Gladys Krone, secretary and treasurer, and the board of directors includes: D. C. Smith, Mrs. H. H. Smith, Raymond Williams and Mrs. W. H. Vaughn. Artists already engaged to fill dates this season include: E. Robert Schmitz, pianist; Raoul Vidas, violinist; Gay MacLaren, dramatic artist, and Merle Alcock, contralto. F. K. F.

Lodi, Cal. (See Music on the Pacific Slope.)

Los Angeles, Cal. (See music on the Pacific Slope.)

Memphis, Tenn. (See letter on another page.)

Minneapolis, Minn. (See letter on another page.)

New Concord, Ohio.—The first recital on the Artist Series at Muskingum College was given by Donald Francis Tovey, pianist, of the University of Edinburgh. Tovey made a strong impression on his large audience of students by his lucid presentation of an excellent program.

On December 10, the Muskingum College Choral Society of 160 voices, under the guidance of Thomas Hamilton, presented Handel's Messiah. This was the seventh annual rendition of the work here. Howard Ralston at the organ and Lucy A. Wilcox at the piano furnished adequate accompaniments. The solo parts were effectively taken by Joyce Bannerman of Cleveland, soprano; Jean McCrory Newman, alto; Will Rhodes, tenor, and Fred Newman, bass. The last three singers are from Pittsburgh.

The remaining numbers on the course will be a recital by Arthur Kraft, tenor, on January 22, and a concert by the Letz Quartet on February 11. H.

Providence, R. I.—The Boston Symphony Orchestra gave its second concert of the season at the Albee Theater with Serge Koussevitzky conducting. The opening number was Beethoven's Egmont Overture, which was followed by Beethoven's Symphony No. 3 in E flat major, to which the conductor gave a superb reading. Roussel's first suite from the opera-ballet, Padmavati, and Preludes to Lohengrin and Die Meistersinger, by Wagner, ended one of the most enjoyable concerts this organization has given here.

A delightful piano recital was given by James Gray at the Plantations Club. Mr. Gray presented a well selected program. His playing was marked by unusual technical ability, splendid tone and fine interpretation of all his selections.

The Chaminade Club, of which Mrs. George Loomas is president, celebrated Federation Day with a song recital by Emily Roosevelt, soprano, at Froebel Hall on December 2. Miss Roosevelt, who is an artist member of the National Federation of Music Clubs and also a member of the Schubert Club of Stamford, Conn., sang four groups of songs, giving to each number an artistic interpretation. Her voice, of the finest quality, together with her charming personality, won for her ardent admiration, and extra numbers were added after each group. Lois Birchard Hedner played finished and sympathetic accompaniments. G. F. H.

Philadelphia, Pa. (See letter on another page.)

Rochester, N. Y. (See letter on another page.)

San Francisco, Cal. (See Music on the Pacific Slope.)

Wichita, Kans.—One of the outstanding local musical fairs of this season was the concert by faculty members of Friends University School of Music, in the Alumni Auditorium. This splendid group of artist-professors demonstrated again their ability to present music selections with skillful technique and beautiful interpretation. The faculty members are: Roy Campbell, tenor; Susie Ballinger Newman, pianist; Duff E. Middleton, violinist; Margaret Joy, pianist; Doris Thompson, contralto; Mrs. Roy Campbell, accompanist, and Mrs. Grace Baker Skanklin, children's teacher.

Amelita Galli-Curci sang at the Forum under the management of Mrs. L. K. Brown. Homer Samuels, pianist, and Manuel Berenguer, flutist, were the assisting artists to Mme. Galli-Curci who has sung in Wichita four times. C. E. S.

Isabel Richardson Molter's Engagements

Isabel Richardson Molter will be soloist with the People's Orchestra in Boston, January 9. Her Jordan Hall recital takes place on January 13.

She will appear in joint recital with Gilbert Ross at Cheshire (Conn.), January 14. On February 10, Mrs. Molter will give a benefit recital for the MacDowell Endowment Fund, under the auspices of Delta Omicron Sorority of Northwestern University. This will be given in the Woman's Club of Evanston. In March she will make a recital tour of the South.

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CLOTHES

P. S. W.—You ask if clothes have anything to do with the success of an artist. It hardly seems a subject to come under the head of music or musical information. Yet, it must be said that, as a matter of fact, clothes do have an influence, a great influence at times. In the days when all singers at either afternoon or evening concerts wore white kid gloves, the omission of these accessories to the toilet would have made a distinctly unfavorable impression upon the audience. Now the passing of that fashion would make a singer rather conspicuous if his or her hands were the most prominent feature of the costume. Then there was the question of whether a female singer should or should not wear a hat at an afternoon recital. It is a well known fact that years ago a singer who appeared each year with a well known organization, was thoughtless enough to appear a second year in the same evening dress. This was a great disappointment to the women of the city, for one expected to obtain the latest fashions in evening or day dress from women singers who appeared in their city. No one purchased their autumn or winter costume until after the autumn musical events. Attendance at a rehearsal was inexpensive, and tailor modes were in evidence on the "just from Europe" artists. The result of the appearance of the same dress two years in succession was that that special person never was engaged again to appear in that particular city. She may not have known why she was dropped, as up to that time her re-engagement each year proved her popularity. The disappointment to those who had paid dollars to catch sight of a new style of evening dress, right from New York, brought sufficient pressure upon the local committee to make it impossible for such a tragedy to occur again.

HOW LONG TO PRACTICE

T. W.—In your practising you should follow the advice of your teacher; that is what a teacher is for, to give advice that the pupil should follow. To criticise a teacher with whom you are studying is unfair to yourself as well as to the teacher. If you do not feel confidence about the lessons you are receiving, you are wasting your time in studying something you do not believe in. When you select a teacher, it is understood that you make what you consider the best choice for your own advancement in whatever you are studying. Students often are not fair to a teacher. Many act as if they thought the teacher was to do all the work, that personally they had no responsibility. Years ago when typewriters were not as prevalent as at present, there seemed to be a prevailing idea that the machine did the spelling for the operator. That such was not the case was a sad discovery to the ignorant, partially educated operator. No matter what instrument you are studying, it is necessary that many hours of practice be given each day. Nor does the practicing end with the stopping of lessons. Skilled musicians practice hours daily. Violinists walk about their rooms, continuously playing and working at their programs. Pianists occupy themselves for hours daily playing a phrase over and over again. This is true of all serious musicians. Do not think your teacher too strict in requiring hours of work from you. If dissatisfied with the person you are taking lessons from, there are others.

Louise Hunter Scores in Baltimore

Louise Hunter, Metropolitan Opera soprano, was soloist with the Baltimore Symphony Orchestra on November 14. It was a gala event, with standing room six deep and many celebrities present. The Baltimore American spoke in the following terms of Miss Hunter's work: "The choice of soloist was particularly happy. Miss Hunter, in addition to a charming personality, has a lyric voice of much tonal beauty and purity. It was heard to advantage in her solo numbers—the lovely aria from Traviata and the Polonaise from Mignon. The latter number is by far the more difficult but she was better in that because her placement lends itself to the French rather than to the Italian." And again, the Baltimore Sun praised the work of this popular singer when it said: "Louise Hunter proved herself a great attraction. Her voice is young, fresh and brilliant in quality, covering a large range, each note of which was achieved without any effort; in the opening number, Ah Fors e Lui, so attractive was her singing that new beauties were distinctly discernible. This, however, was but a prelude to the splendid singing of the Polonaise from Mignon. A lightness and vocal flexibility are possessions which the artist knows how to use to the greatest advantage. Her roudades and coloratura work in this number aroused warm applause from the audience which recognized that it was listening to a singer with enormous future possibilities."

Bourskaya's Success in Washington

Ina Bourskaya, mezzo-soprano of the Metropolitan and Ravinia opera companies, recently sang the role of the Countess in Pique Dame in Washington and Baltimore. Referring to her performance, the critic of the Baltimore Sun wrote: "Possibly the most outstanding presentation was that of Ina Bourskaya who sang the role of the Countess." The Evening Star of Washington had the following: "Ina Bourskaya was splendid in the role of Pique Dame, the Queen of Spades." Other reviewers voiced their opinion in a like manner, one writing: "Ina Bourskaya, in the role of the old Countess, conveyed the most convincing impression of the evening. Her acting was flawless, and created a distinct atmosphere, make her role that of a definite character." Another critic wrote: "Perhaps the finest bit in the entire production was furnished by Ina Bourskaya in the title role when the aged Countess is alone in her boudoir in the second act, singing a lovely and simple song as she starts to sleep."

George Lieblich in the East

George Lieblich, pianist, who has been enjoying the holidays in the East, begins the New Year with a tour of Ohio, which opens on January 8.

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Christmas Carols and Anthems.—They are: O Star-Lit Sky O'er Bethlehem, by William R. Spence; Arise, Shine, O Zion, by E. Snider-Turner; Mary Kept All These Things, by Edward Shippen Barnes; Night Divine, Sweet Christmas, by Jacques Arcadelt; The Bells Within the Steeples, by Michael Praetorius. Comment appears to be unnecessary except to remark that these are timely publications and should meet with general favor.

The Glorious Morn, by Louis R. Dressler.—Here is found a Christmas song with a strong, vigorous rhythm after the manner of the old-fashioned Christmas carol. It is provided with a violin obbligato that is a real addition to its beauty. The accompaniment is of such a nature that it will be effective on the organ. Singers with strong, vigorous voices will specially appreciate this excellent work.

(Arthur P. Schmidt Co., Boston)

Willow in Your April Gown, by Harold Vincent Milligan.—To a poem by Sara Teasdale, Mr. Milligan has written a simple tune in somewhat antique idiom—that is to say, there is a suggestion of contrapuntal writing and a little of the stiffness of past days. The song is short and of moderate difficulty. The accompaniment, however, is not easy.

Two Songs by Raymond Huntington Woodman.—They are April's Door to a poem by Kathryn Worth, and A Contrast, to words by Elizabeth Evelyn Moore. Mr. Woodman's compositions are too well known to need any commendation at this late date. He has already written a number of successes, and these two songs appear to be of such a nature that they will join the happy throng. Both of them are short and simple. The accompaniments are effective and colorful without being difficult. In every bar is evidenced the hand of the master and the musician of inspired good taste.

J. Fischer & Bro., New York

Elizabethan Songs, by James P. Dunn.—There are four titles: Why so Pale and Wan? O Mistress Mine, Yept My Lady Faire, and Dawn Song. The music is excellently conceived and executed. It is a first rate imitation of Elizabethan style and will certainly be found a popular and useful addition, not only to the concert platform, but also to teachers' studios as well. There is some coloratura of a graceful sort, suitable to the vocal artists of any grade. A very nice piece of work upon which Mr. Dunn is to be heartily congratulated.

Philip James' New Overture Praised

The Montclair Orchestra, Philip James conductor, gave the first concert of its fifth season in the Montclair (N. J.) High School Auditorium on December 14, with Louis Graveure as soloist. In addition to the Mozart symphony in C minor and three movements from Debussy's Children's Corner Suite, the orchestra gave the first performance of Mr. James' overture on French Noël. "In no sense," according to the program notes, "throughout the work, does the composer strive to write in the modern idiom, but simply to give modern color and spontaneity to a composition in strict classic form with the aid of two charming French Christmas carols. Towards the end and just before the final development section, Mr. James has interpolated a small part of the bird motif from his Nightingale of Bethlehem in juxtaposition with the Noël motives." One of the local critics stated that "As a creative musician, Mr. James advanced himself in esteem by his new overture. In his treatment of the thematic material found in the old carols he has not emulated the moderns in striving for oddities in instrumentation. He has been content with the classic form and within it he has wrought many fine and often glowing effects while keeping in mind the devotional character of the Noël. As voiced by the French horn, one of the melodies made instant appeal by its loveliness. His music is substantial, colorful and skillfully contrived. In dealing with it the orchestra disclosed such qualities as reveal constant growth in artistic stature." Mr. James also was commended highly for his musicianly conducting. Mr. Graveure was heard in a group of songs, accompanied by Bryceson Treharne, and It is Enough, from Mendelssohn's Elijah, accompanied by the orchestra. As usual, the critics referred to Mr. Graveure as a vocalist of uncommon skill, and as an interpreter who sets forth sentiment and mood with such tonal coloring and nuancing and such meaningful phrasing as made his singing eloquent.

Rudolph Thomas Praised as Conductor

Rudolph Thomas recently conducted the Cincinnati Orchestra in a children's concert in Pittsburgh, Pa., and was highly commended for his ability with the baton. The Pittsburgh Sun critic stated: "Rudolph Thomas, assistant conductor of the orchestra, won particular plaudits for his interpretations yesterday afternoon at the Mosque when he conducted for the school children. He gave the five works varied and colorful readings and in such morceaux as the Moszkowski Serenade he caught all the liting qualities. There was vigor in Nicolai's Merry Wives and charm in the Schubert Rosamunde. A large gathering of children gave the orchestra vigorous applause." In commenting on the same concert, Harvey Gaul declared in the Pittsburgh Post: "A special line of commendation goes to Rudolph Thomas for his careful and compelling reading of the many scores. He made much of the Merry Wives and one quite forgot its academic qualities. The Rosamunde ballet music was quite entrancing. Wagner's orchestrated hurricane in The Flying Dutchman literally went like a whirlwind and the performance closed with the piquant Parade from Debussy's Petite Suite." On January 2 Mr. Thomas will conduct the Cincinnati Orchestra in a Pop concert and two days later he will wield the baton for the Young People's Concert, both appearances being in Cincinnati.

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A CHAT WITH HAROLD SAMUEL

Impossible to Escape Bach

Harold Samuel laughed. "I am not to talk about Bach? That really is somewhat difficult, but I will do my best and if I overstep the bounds you can call me back to the narrow path of my non-Bachian activities."

The MUSICAL COURIER interviewer was seated in the renowned pianist's delightful London studio, which impresses one immediately as being the home of a true artist.

"As a matter of fact, you have come at an appropriate moment, for I honestly confess I am feeling rather sore. I played Bach and Brahms in Birmingham a few days ago, and only one paper referred to the Brahms concerto; all the others mentioned only the Bach. Last night at the People's Concert in Battersea, however, I played Beethoven's concerto in G major and seem to have made a good impression.

"Although I hate to reiterate my own achievements, in view of my approaching American tour, I really must stress the fact that I have only devoted so much of my time to Bach comparatively recently. The trouble is that the public has a very short memory and, after my Bach successes, has simply nailed me down to this one great composer, quite forgetting that I was just as loudly acclaimed six or seven years ago for my interpretation of other great classics. I am happiest when entering into the spirit of those great masters, Brahms, Beethoven, Schumann and Mozart, apart from Bach. But you see how impossible it is for me to escape from his toils, actively or passively, even for a few minutes like this.

"The forthcoming next visit will be my third to the United States. I am leaving before Christmas and my final concert is on April 3. It will be May, however, before I return, as I shall visit some friends in Virginia at the end of my tour. The hospitality shown in the United States is so generous and comprehensive that it is difficult at first for a European to comprehend it in all its ramifications. On my first tour, when I played for Mrs. Coolidge, in Pittsfield, a gentleman of the party asked me where I was planning to stay in New York. I mentioned the hotel, whereupon he insisted on placing his wonderful apartment at my disposal, as he was staying in the country. Their hospitality, I repeat, is boundless.

"Audiences in America are more responsive than in England, but their enjoyment of music is much the same. Americans, however, have more opportunities than their English cousins. The American is more readily prepared to take an interest in artists before they have gained renown, or, to use an Americanism, while they are still making good. The English public is more reserved, and follows the adage 'wait and see.' But I wish to state—and it would be wrong to do otherwise—that I have never experienced anything but the greatest kindness and recognition from English audiences, who were my first friends, after all.

"Americans have the capacity of expressing their emotions more readily than the English. Their applause is more liberal if they like you and if they don't—well, they possess a greater gift of letting you know it. It is always most stimulating to

play to an American audience because of the extraordinary demonstrativeness with which one's work is received."

"I cannot compare English and American audiences with those in Germany," Harold Samuel replied to a query, "for I have still to make my debut there. That will probably take place in 1928. I only started my career as a soloist after the war. The recital with which I began my onslaught on the fortress of fame was in January, 1919, and my first Bach week—it is no good, I must bring in the composer with whose name the public has labelled me—my first Bach week took place in May, 1921. Then everyone, without exception, thought me crazy to attempt what even Anton Rubinstein had not accomplished. And this fact was put to me more



EMINENT ENGLISH MUSICIANS AT A FESTIVAL IN ALDERSLEY EDGE (1926).

Left to right: 1, Granville Bantock; 2, Harold Samuel, and 3, Plunket Greene.

tersely than politely in certain quarters. I may say that a well known pianist endeavored for days to dissuade me from courting what, in his opinion, was certain disaster. And when, in the teeth of all obstacles, I carried out my plan of a Bach week, my friend tried to get a seat to hear me and found that not even standing room was available.

"I start my American tour with a lecture in New York, at the Schola Cantorum. It will be on music in general and on Bach in particular."

While shaking his head to prove the impossibility of escaping Bach, Mr. Samuel continued: "It may interest you to know that I lecture on music at most of the big English public schools, for instance Eton, Harrow, Rugby, Winchester, Marlborough and Westminster. I may even claim to have created this demand in places where one generally believes that little attention is paid to the arts. I have found the boys eager to be instructed on the lives and works of the great composers. I illustrate my talks with short excerpts on the piano. Indeed, at Eton, Harrow and Rugby the boys clamored for the full musical program and were really excellent listeners. I am at present busily engaged on a compre-

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hensive edition of Bach's piano works. This will naturally take years to complete, but the French suites will be out shortly." S. B.

Pietro Yon's Christmas Musical Services

Pietro Yon, organist and choirmaster of the Church of St. Francis Xavier, New York, offered some beautiful programs there during Advent and Christmas, which were most appreciatively commented upon by the congregation and specially invited visitors. In these Mr. Yon had the able assistance of the following soloists: S. Bogatto, W. F. Sheehan, John O'Donnell and O. Redmond, tenors; O. Langevin, baritone, and I. Ferrari and T. Taaffe, basses.

On Christmas, at Midnight Mass, the musical services were lovely, being participated in by a full choir of one hundred men and boys, who sang admirably and showed instantly that they had been well trained, assisted by a symphony orchestra of thirty men, all members of the New York Philharmonic. Ciaquinto's prelude, rendered by the organ and orchestra opened the services, the well constructed work being by Mr. Yon's assistant organist at the church. Then came the appropriate Adepte Fideles by Novello for the processional, the proper of the mass, Gregorian, and Missa Melodica, by Mr. Yon, a work for soli, chorus, organ and orchestra, which proved very effective. Other Yon numbers on the program follow: (Offertory) Hodie Christus Natus Est, (Communion) Adagio from concerto Gregoriano for organ and orchestra, (Recessional) Gesu Bambino and Pastorale for oboe and orchestra, (played by B. Labate). The other musical services during the holidays were equally as effective and always of a high standard.

Walter Gieseke Here Again

Walter Gieseke, pianist, arrived on the Berengaria today (January 6) for his second tour of fifty engagements. Gieseke has been engaged by every large symphony orchestra in this country. His first appearance will be with the Symphony Society of New York, Walter Damrosch conducting, on January 13 at Carnegie Hall. Since last September Gieseke has played no less than thirty-nine engagements in Europe, fourteen of them being with orchestra.

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Chicago Musical College Catalog

The Chicago Musical College has just issued its catalog for the summer master school which will be held from June 27 to August 6. The catalog, as everything else emanating from that institution, is beautifully gotten up and will prove most interesting to teachers and to the musical fraternity as well as to laymen at large.

The cover is green, shaded with blue, with the lyre and monogram of the Chicago Musical College embossed, while on the back there is a notification of the free fellowships given by Prof. Auer, Leon Sametini, Herbert Witherspoon, Pasquale Amato, Florence Hinkle, Richard Hageman, Percy Grainger, M. Boguslawski, Charles M. Courboin, Charles Demorest and Henry Francis Parks. Herbert Witherspoon is the president of the school, also a member of the board of directors. Besides his official capacity he will also teach voice, history and appreciation of music during the six weeks' summer class. Carl D. Kinsey is treasurer and manager, and Edythe Gilfillen is secretary; they are also members of the board of directors, as is Frank M. Dunford, who is assistant treasurer; Nelle S. Massie, who is the registrar, and Myron D. Kinsey, who retains his position as assistant manager.

The summer faculty named in the catalog is so big that only a few names can be mentioned here. In the piano department one notices such names as Percy Grainger, Alexander Raab, Maurice Aronson, Viola Cole-Audet, Gordon Campbell, Edward Collins, David W. Guion, M. Boguslawski, Max Kramm. In the voice department, besides Herbert Witherspoon (already named) are Pasquale Amato, Aurelia and Vittorio Arimoni, Gordon Campbell, David W. Guion, Richard Hageman, Florence Hinkle, Graham Reed, Lucille Stevenson and Helen Wolverton. In the violin department are Prof. Leopold Auer, Leon Sametini, Victor Kuzdo, Maurice Goldblatt and Max Fischel. The church organ department will be directed by Charles M. Courboin and C. Gordon Wedertz. The moving picture organ by Charles H. Demorest, Helen Greenebaum and Henry Francis Parks. The violoncello department is directed by Jaroslav Gons and Adelaide Liefeld; viola, by Max Fischel and Maurice Goldblatt; harmony, composition, counterpoint, orchestration, musical literature, canon and fugue classes, by Gustav Dunkelberger, Laura D. Harris, Franklin Madsen, Harold B. Maryott, Nellie Moech and Wesley La Violette. Repertory interpretation classes in voice will be directed by Herbert Witherspoon and Richard Hageman; in violin, by Leopold Auer and Max Fischel; in piano, by Percy Grainger and Alexander Raab; opera classes, repertory and action will be taken care of by Pasquale Amato; classes in the art of accompanying in vocal, violin, opera, etc., by Richard Hageman. The Teachers' Normal Courses in piano will be directed by Percy Grainger, Alexander Raab, Julia Lois Caruthers and W. Otto Miessner; in the violin department, by Prof. Auer, Max Fischel and Ray Huntington; in voice by Herbert Witherspoon. Class violin instruction, band and orchestral instruments, courses for supervisors of orchestra and band music, orchestra and band ensemble will be directed by Raymond Dvorak. Public School Music, class piano instruction, choir and choral conducting are in the hands of W. Otto Miessner. English literature, history of education, Aesthetics will be taught by Eston W. Tubbs. Toe, ballet, interpretative and classical dancing will be instructed by Libushka Bartusek, Cecile Barnett and Elmer Pearl; history and appreciation of music, by Herbert Witherspoon; concert, chataqua, lyceum and harp, by Elena De Marco; also ensemble playing, two-piano music, by Percy Grainger, and Chamber Music, by Max Fischel. The School of Acting and Dramatic Art is under the direction of Lester Luther. All the modern languages will be taught, also folk dancing, and all orchestral instruments will be taught by members of the Chicago Symphony Orchestra. There are also several classes for the School of Expression, folk dancing, mandolin, guitar, ukelele, piano accordion, harmonica, ear training and key board training, sight reading and ear training.

Pages 4, 5 and 6 of the catalog are given to illustrations showing the Chicago Musical College reception room, the recital department, the dormitory parlor, the president's studio and office, and the Chicago Musical College Symphony Orchestra, of which Isaac Van Grove and Leon Sametini are the directors. Page 11 will prove very interesting to teachers as well as students, as all information regarding the awarding of teachers' certificates and degrees, as well as degrees of Bachelor of Music, Master of Music, Doctor of Music, are explained to the fullest extent. Page 19 is given over to the biography of the president; page 21, to Florence Hinkle; page 22, to Helen Wolverton, May Belle Jackson, Harland Randall and Pasquale Amato; page 23, to Richard Hageman; page 25, to the Arimondis and Graham Reed; page 26, to Mabel Sharp Herdier, Rose Lutiger Gannon, Lucille Stevenson and Gordon Campbell; page 28, to Percy Grainger; page 29, to Alexander Raab; page 32, to Edward Collins; page 33, to M. Boguslawski and Viola Cole-Audet; page 34, to Maurice Aronson, Gordon Campbell, David W. Guion, Max Kramm and Harry Detweiler; page 36, is given to Prof. Auer; the following page to Victor Kuzdo and Sametini; page 40, to Charles Courboin and C. Gordon Wedertz; page 41, to Charles M. Demorest; page 42, to Henry Francis Parks, Wesley La Violette and Gustav Dunkelberger; page 43, to Laura Drake Harris, Harold B. Maryott and Franklin Madsen; page 44, to W. Otto Miessner, Harold Maryott and Raymond Dvorak; on page 47 appears an illustration of the class of piano instruction in public schools and studios; page 52 is devoted to a biography of Lester Luther and Eston B. Tubbs; page 54 is given up to Libushka Bartusek, and the following page to Julia Caruthers.

On the last pages are the rules governing the application for the awarding of fellowships. There will be two examinations for the free fellowships offered for the summer session at the Chicago Musical College. The preliminary examinations will be as follows: Sunday, June 19, at 10 A.M., Percy Grainger Fellowships; at noon, Prof. Auer Fellowships; in the afternoon, M. Boguslawski fellowships, also Leon Sametini; on Monday at 2 P.M., Herbert Witherspoon; Tuesday, June 21, in the morning, Richard Hageman, and in the afternoon, Pasquale Amato; Wednesday, June 22, in the morning, Charles Courboin and in the afternoon, Henry Francis Parks and Florence Hinkle; Thursday afternoon, Charles Demorest. The final examinations will take place Friday and Saturday following the above mentioned days. The exact hours of the finals will be posted on the bulletin board of the college. No application for

any of the above-mentioned Fellowships will be accepted after the preliminary examinations have been held. All contestants will be required to take the preliminary examination. The number of contestants for each of the teachers is restricted to fifty. Early application is therefore recommended. In order that there shall be no possible question as to the absolute fairness of the examination, all the contests will be arranged so that the contestants will be unknown to, and unseen by, the judges. Contestants are required to play or sing from memory; they should choose music, the interpretation of which is likely to disclose their gifts to the best advantage. For other rules governing the application for awarding of fellowships, students are advised to communicate with the Registrar of the College at 70 East Van Buren Street, Chicago.

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A series of concerts sponsored by Stetson University will be given in Deland, Fla., beginning with the New Year. The course includes Reinald Werrenrath, baritone; Mary Lewis, soprano; London String Quartet; Kathryn Meisle, contralto, and the Denishawn Dancers. Mrs. Ray Morse is the manager and promoter of the Deland Artist Series.

Althouse Sings for School Children

Following his recent concert in Reading Pa., Paul Althouse arose early the next morning and gave a short recital at eight-thirty to the assembly of children of the Reading High School. Needless to say, the "boy who made good" when he left his home town received an enthusiastic reception.

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GOTHAM GOSSIP

BRICK CHURCH RESUMES FRIDAY NOON MUSIC

The Friday Noon Hours of Music at the Brick Church will be resumed January 7, when the Christmas section of Handel's Messiah will be given under the direction of Clarence Dickinson, with Lillian Gustafson, soprano; Esther Price, alto; Judson House, tenor; James Stanley, bass, and the Brick Church Motet Choir. The three following Fridays will be devoted respectively to the music of Poland, Italy and Hungary.

A. G. O. LUNCHEON AND SCHOLARSHIP

The regular New Year's luncheon of the American Guild of Organists took place at the Waldorf-Astoria Hotel, January 1. January 27 the Guild will tender a formal dinner to Louis Vienne, organist of Notre Dame Cathedral, who will be here for a short tour under Dr. Alexander Russell's management. The Estey Organ Company has again offered the A. G. O. a free scholarship, for the fourth year, at the School of Music, Fontainebleau, France. The annual Guild examinations will be held May 26-27.

HANS MERX RETURNS FROM EUROPE

Hans Merx, baritone, has returned on the S. S. Majestic, and plans a series of Lied recitals at Steinway Hall, singing prominent works by Schumann, Strauss, and Hugo Wolf. His Schubert recitals last year were artistic events.

EUGENIO DI PIRANI, PIANIST, COMPOSER, ATHLETE

Mr. Di Pirani calls attention to the early demise of Mozart, Bizet, Chopin and Bellini, who all died under their fortieth year. "What an irreparable loss to art; how much more could they have done," says Mr. Pirani, who himself is a

splendid example of physical manhood. He does not limit his daily practice to scales and arpeggios, but pursues various sports and exercises, all of which impart energy and buoyancy to the mind and to the creative power. "Artistic and scientific eminence can come only from a healthy and vigorous body," says he.

MILDRED E. EMERSON'S ENGAGEMENTS

Miss Emerson sang on six consecutive Sundays at Greenwood Baptist Church, Brooklyn, and was special soloist, December 19, at Duryea Presbyterian Church, Charles B. Ford, organist. Having a repertoire of the principal sacred solos, oratorios and cantatas, Miss Emerson is a useful singer.

VERA YACHLESS IS EXCELLENT PIANIST

James Massell highly recommends Vera Yachless, Russian pianist and teacher, who has had a wide experience both in Europe and America; she speaks several languages.

HOWARD WELLS' PROFESSIONAL PUPIL HEARD

A promising young pianist is Rosalie Saalfeldt, artist-pupil of Howard Wells, who was heard in the Glazounov Sonata at Kimball Hall, December 12. She rendered the number with fine style, revealing her splendid technic to particular advantage in the difficult number and displaying the fine training received at the hands of her efficient mentor.

Harold Henry's Interesting Program

Harold Henry, at his piano recital in Aeolian Hall on January 20, will offer among other compositions Schumann's Scenes from Childhood, several compositions by Debussy, A Cheyenne Tribal Melody entitled War Dance, arranged by Preyer, and others by Scarlatti, Brahms, two compositions from his own pen, etc.

Christmas Program at Mark Strand

An especially elaborate program was presented at the Mark Strand Theater last week, with the Christmas holiday season as the motif. Following a short prelude by the orchestra came the Mark Strand Topical Review, with its many interesting news items of the day. The Frolic ar-

AMUSEMENTS

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ranged by Joseph Plunkett was very pretentious, there being six numbers with unusually brilliant settings, colorful costumes and beautiful lighting effects. Mr. Plunkett chose as his theme the story of a cab horse's Christmas, and judging by the ingenuity shown in the presentation of the various numbers the old nag had a wonderful time. Those taking part in the Frolic were George Ali, the Mark Strand Male Quartet, Pauline Miller, the ballet corps, Charles Bennington and others. This attraction proved so successful that it has been held over for a second week. The feature picture was Twinkletoes, starring Colleen Moore. The program was concluded with an organ solo.

CHICAGO OPERA

(Continued from page 16)

as the Don, also Raisa, Mason, Loring, Schipa, Lazzari, Kipnis and Trevisan. If prediction comes true, the performance should be the hit of the present season.

TIEFLAND, JANUARY 1 (AFTERNOON)

Tiefland was scheduled for its second hearing on Saturday afternoon with Alsen, Lamont, Rimini, Kipnis, Mojica and Freund in the leads.

MARTHA, JANUARY 1 (EVENING)

On Saturday evening, Martha was scheduled for a repetition with Macbeth, Pavloska, Cortis, Lazzari and Trevisan in the leads. RENE DEVRIES.

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AN AFTERNOON WITH GODOWSKY

The New Schubert Transcriptions

By Clarence Lucas

When I called on Leopold Godowsky at the Majestic Hotel in Paris late in November, 1926, I found him and the composer, Medtner, deep in the study of some very modern music. Among the compositions undergoing inspection was the Serenade by Stravinsky, which Marguerite Morgan played while the two composer-pianists sat at a table with the printed score, making remarks and pointing out passages of peculiar interest. It is not my business to divulge what the two eminent musicians had to say about the Serenade. They will have no difficulty in finding a publisher for any article they may choose to write upon the subject. To me this particular composition is frankly disagreeable. It seems like a musical expression of the religious craze which swept through Europe in the middle of the thirteenth century, when the Flagellants ran naked through the streets punishing themselves with whips and rods in order to merit the favor of God with suffering. Some of the young ears of today apparently extract a painful joy from the flogging of these wholesome discords. I am still a musical pagan, and a worshipper of the discredited gods of harmony. My heathenish soul was strangely comforted when Godowsky, whom I suspect of being a worshipper of the ancient musical divinities, Isis, Astarte, Melpomene, perhaps,—sat down at the piano and played us his new transcriptions of twelve songs by Schubert. I do not believe that any finer transcriptions have ever been made. I am equally positive that many of the transcriptions which Liszt made are less carefully worked, less distinguished, less likely to take rank among the durable music of a concert pianist's repertory. Liszt's treatment of Schubert's Hark, Hark the Lark is remarkably fine, because Liszt has added a touch of his own musical

nature to the Schubert harmonies, and has transcribed the whole so admirably for the keyboard. Godowsky has done the same with all the twelve songs he selected. When the new transcriptions are printed, the musical world will be the richer by twelve exquisite melodies of Schubert set in the golden filigree of Godowsky's masterly art.

Later in the day we visited the church of Sainte Clotilde, where César Franck was organist for thirty-two years. The marble monument in the garden near the church is richly merited, though it hardly atones for the monumental neglect in which the composer was held during his life time. Godowsky and I happened to be students in Paris many years ago,—he as a brilliant prodigy and friend of Saint-Saëns, Gounod, Massenet, Widor, Rey, Lalo, and I as an obscure student at the Conservatoire—but we both agreed that we never by any chance heard mention of the name of César Franck.

When we crossed the Seine by the Concorde bridge, which is built with the stones of the notorious Bastille, we noted the gigantic Eiffel tower raising its lofty pinnacle a thousand feet above the Champ de Mars. I recalled the time when I saw the workmen begin to dig to lay the foundations of the tower in 1887, and Godowsky remembered that the famous De Lesseps had taken him up to the first story of the tower before the upper part was begun.

Godowsky related an amusing experience he had when he played Schumann's C major Fantasia to Gounod. The composer of Faust lived in a palatial apartment in Boulevard Malesherbes, but he was unacquainted with the Schumann Fantasia. He inquired if Godowsky had composed it. Godowsky afterwards played Beethoven's Appassionata sonata, and Gounod showed his musical erudition by humming the themes all the way through the sonata. Godowsky very generously professes a great admiration for Gounod's Faust, though the musical public of Paris today probably knows Schumann's Fantasia better than it knows any of Gounod's other works.

Speaking of a pretentious but unrecognized pianist, Godowsky said that he knew him personally, but not by reputation, and then, with becoming modesty, confessed that he was not the originator of the jest.

Varied Concerts for Os-ke-non-ton

Adaptability plays a large part where that redoubtable Indian baritone, Os-ke-non-ton, is concerned, for he has that rare ability of being equally at home in a camp or in a drawing room. This adaptability stood him in good stead recently when he bridged the gap between a concert at the exclusive Colony Club and a holiday concert given for children at the American Museum of Natural History. Os-ke-non-ton's own enthusiasm met the impact of a jammed hall of youngsters, who gave him an uproarious endorsement; enthusiasm ran so high that Os-ke-non-ton finally had to run for it, and get himself locked up in a room away from his too ardent admirers, who threatened to wreck his regalia entirely.

Os-ke-non-ton, who, as is well known, is a Mohawk and whose father was a Chief of the Tribe, has created a big following. Having returned from a tour which took him as far as Illinois, immediately after the holidays he will sing in New England, after which he joins Princess Tsianina of the Cherokees, and together they are booked for a transcontinental tour which will last until March.

Wichita, Kans., Notes

WICHITA, KANS.—A new Club Chorus, organized by the Saturday Afternoon Musical Club, in its initial appearance at the current meeting of the Club, December 18, created



PAULINE TURSO.

Salvatore Arvibile, under whom Marion Talley studied, will present Pauline Turso, soprano (debut) and D. Lombardi, baritone, at Aeolian Hall, New York, on Thursday evening, January 13, in a program of operatic excerpts. Miss Turso will sing the principal arias from Tosca, Cavalleria Rusticana, and Butterfly, and in the closing duet from Aida. (Franco's photo.)

quite a favorable impression. The chorus of thirty voices, under the able direction of Roy Campbell, sang several groups of Christmas carols, from the French, Russian, and Old English.

The Fine Arts department of the Wichita Municipal University presented a number of students in concert at the High School Auditorium, December 19. The university band, and men's and girls' choruses also contributed to the program.

The May Valentine Comic Opera Company presented Balfe's The Bohemian Girl at the Crawford Theater, Christmas matinee and night, and Planquette's Chimes of Normandy on December 27. All performances were well received. C. E. S.

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